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ABSTRACT

Designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of short stories, the works dealt with in this collection of materials, lessons, and activities include some of the most frequently taught short stories in New York City ninth-grade classrooms. The document begins with a general introduction to the short story, followed by suggestions for teaching it in the ninth grade. Next is a description of the short story resource unit that lists student performance objectives, preparatory activities, motivation tactics, themes, and literature concepts that are important for the short stories covered in the unit. The remainder of the booklet consists of 16 lesson plans for short stories and their components (such as setting, characterization, and plot), followed by an evaluation of the unit. Two appendixes deal with integrating the study of vocabulary with the teaching of the short story and short story anthologies. (SKC)

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Teaching Literature Grade 9

Integrating The Communication Arts

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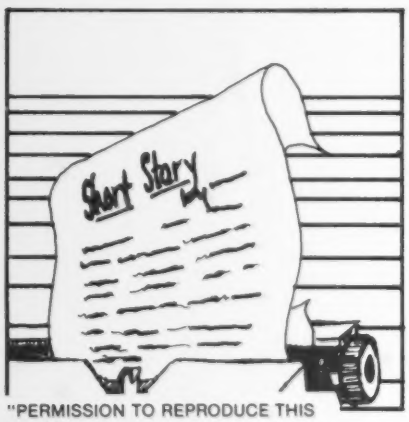

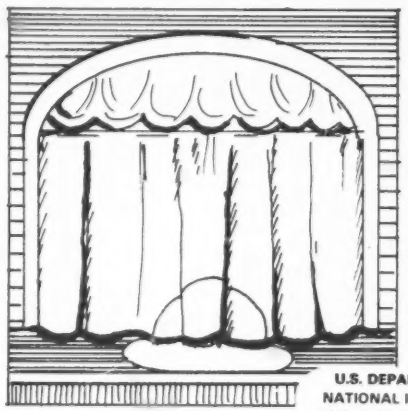

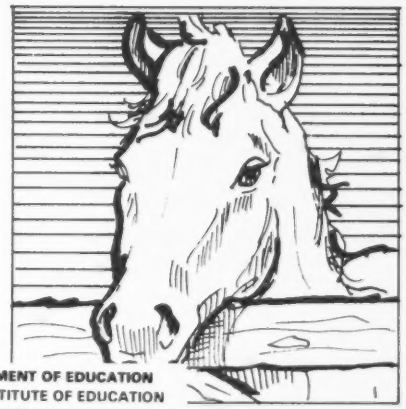

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Experimental

Short Story

NEW YORK CITY BOARD OF EDUCATION
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CS 211 014

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Teaching Literature Grade 9

Integrating
The Communication Arts

Short Story

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FOREWORD

The materials, lessons, and activities included in the curriculum units which comprise Teaching Literature Grade 9: Integrating the Communication Arts are designed to demonstrate a variety of ways in which listening, speaking, reading, and writing activities can be built around the study of the works of literature (fiction and nonfiction).

To separate the teaching of literature from the teaching of writing skills or effective speaking and listening skills is to fragment English classes. Only by planning lessons which blend all the communication arts can we hope to develop within students a view of English as a unified whole. The works selected for inclusion in the units are those most frequently used in ninth grade classes, based upon a survey of more than sixty schools.

Each unit begins with a general introduction to the teaching of a particular genre followed by specific suggestions for teaching that genre to ninth grade students. Resource guides have been included to assist teachers in developing their own approaches to teach both the genre and the specific work exemplified in the unit.

The sample set of lesson plans represents one approach to teaching the work(s). No teacher will use all the lessons provided. They should be seen as representing a variety of possible lessons to teach the particular work.

We hope that the material included in these units will assist the teacher in using literature to integrate listening, speaking, reading, and writing activities.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and
Instruction

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GENERAL INTRODUCTION

What would English teachers do without short stories? They are our bread and butter, our aces up our sleeves, our "sure bets" in the classroom. When we begin teaching literature, we usually turn to short stories (to begin our instruction). When we want to have our students grapple with meaningful problems, we find relevant stories to trigger their thoughts. When we have a class of reluctant readers, we find those motivating stories we know they won't be able to put down. Stories are simple (deceptively so), direct, and easy to teach. Their direct plot lines and well-delineated characterizations facilitate our planning and our students' comprehension.

What are these short stories that anchor our teaching? What benefits do we see in teaching them?

> "So I told him, I said, you have no right to speak to me like that, who do you think you are to ask me those questions, when you know I remember all the things you did . . ."

If you ride a bus or a train or wait on line in the supermarket, pretty soon you will hear a conversation something like the above. Not that the subject or the tone will be the same, but there will be a similar touch of mystery, an unexplained conflict, a hint of trouble coming which will make you wonder, "What's going on? What started it? What will happen next? What does it all mean?" The conversation will not be a short story because it will not answer all of those questions; it will be an anecdote, if you choose to tell someone about it, a pebble picked up off a beach full of pebbles, attractive in a capricious, mysterious, teasing, unsatisfying way, an opportunity not taken to make some sense out of a bit of life.

Short stories do it by telling in prose about a limited amount of action, in a brief account, with a small number of significant characters. They can be long for modern tastes, and a bit discursive--some of the best nineteenth century examples by writers like Washington Irving are so discursive that they would never get past a modern editor--but, for most practical purposes, until the fruitless argument over discrimination between long short stories and novellas or novelettes arises, short stories can be discussed with a small critical vocabulary.

> They have a <u>plot</u>: something happens. That is essential, although the action may be very simple and very brief: A carriage-driver sits all night, watching people go by. Nobody speaks to him. The evening ends; the street is deserted. He begins to speak to his horse. Brief action, simple action, but it is enough for a Chekov story.
>
> There are <u>characters</u>, not necessarily human, but characters. The events happen to, are caused by and felt by someone or something: A fox, alone in a vineyard, can't reach some grapes and pretends to scorn them. The fox is a character, if the story is told in prose, endowed with will and purpose.

There is a setting: "Once upon a time, in a kingdom far away, there lived a handsome thief named Salim..." and we have a place and a time in which our scene is set. If the story were more realistic, we might have this: "Slim got out of the army on May 10, 1972, at 11:15 A.M. By noon, he had stolen a blue Chrysler New Yorker from the Sears parking lot on Kansas City Avenue and headed north on Route 107 bound for Montana."

There will be a conflict of some sort: if she likes him, and he likes her, and everyone approves, there's no story until she finds out that he's really a werewolf. Then she has to decide whether to choose him anyway, what to tell the others.... The permutations are almost endless.

There will be some exposition in which the author supplies the reader with a certain amount of background information, and there may be, if the story is conventionally constructed, an opportunity to apply dramatic terms like rising action, climax, and falling action.

But already it is clear that we have gone beyond the bare essentials, and are using general literary terms where they happen to fit. We will be able to discuss tone, style, diction, point of view, symbolism, allusions, mood or atmosphere, foreshadowing, denouement or -- less pretentiously -- ending, and any other aspects of the stories as the needs arise.

The needs will arise, because the stories, if they are well chosen and well taught, will please students as they have been pleasing their voluntary audiences for generations. The reasons for this pleasure have not changed.

Audiences have always liked to be told stories regardless of the mechanical means of transmission because stories are interesting and because they are not real. Reality is too diffuse, too widespread, too vast and too confusing. Critics defending the virtues of fiction can point out that:

- Good stories are interesting.
- They satisfy their audience because they're more limited and more selective than life.
- They "get somewhere." It's possible to identify causes and effects, actions and reactions, conscious and unconscious motives, conflicts and resolutions, beginnings and endings.
- They allow vicarious participation in situations which the reader may never encounter.
- They illuminate some general truths about human nature.

Teachers inevitably use stories as vehicles for teaching, just as prophets have used them for their prophetic messages. Teachers see the obvious benefits of teaching through fiction:

- People like stories.
- Stories raise questions, from the basic (And Then?) through the more sophisticated and analytic (Who Done It?) to the most subtle moral inquiries (So What?).

- Stories allow students to discuss very private and personal topics without becoming intrusive about the students' personal lives.
- Story reading and analysis encourage the habits of thinking about motives and consequences and, to the degree that they avoid the temptation to stereotype, promote a more aware attitude toward real life.
- Stories are short enough--the time it takes to reach the end, in contrast to, say, a generation-long family quarrel. Both actions and consequences are thus made evident. Because stories "pay off" more quickly, they are rewarding vehicles for the examination of long and tangled skeins of human relationships.
- Stories offer models for emulation or avoidance.

Short stories are only a particular type of fiction and, length apart, the purposes of teaching fiction are pretty much the same for all works. Fiction is deliberate, organized untruths. So is counterfeiting. But fiction, unlike a counterfeit note, benefits the receiver as well as the creator.

Teachers, acting as specialized critics, can justify their use of and attention to fiction by a resolution of some of the conflicts between truth and falsehood. The time spent on the stories can, with direction, lead to time spent on recognition and consideration of those aspects of reality which bear on the story. An audience which confronts problems in personal ethics and has to evaluate proper conduct is engaged in serious business.

Of course, teaching <u>through</u> fiction requires a certain amount of teaching <u>about</u> fiction. The reasons are both theoretical and practical. If fiction is considered as a medium through which ideas are conveyed, then the characteristics of that medium may be important because of the way in which they change and filter ideas.

Short stories offer great material for teachers with an enormous variety from which to choose. They have a diversity of tone, style, subject, dramatic device, and point of view. An old narrative by the most discursive of authors is brief enough to read and talk about without long periods of waiting for something to happen. Good stories are interesting when they surprise, satisfying when they reassure (Holmes always gets the villain), provocative when they play fair and still leave readers wondering (which would I choose--the Lady or the Tiger?). They do all this economically, with a single main plot and a limited number of scenes and characters. And because they do that, readers can learn to recognize some essential story elements, to become attuned to what makes stories work, and to become closer to real partnership in the author-reader enterprise.

Like all fiction, short stories are worth teaching for their qualities as works of literature: the ideas which can be explored, using them as a springboard; the preparation they give for enjoying and evaluating longer, more complex works; the sudden realizations, what Joyce called epiphanies, they can bring to a reader able to meet the writer halfway.

Approaches to Teaching Short Stories

The Short Story Unit. If we wish to teach the art of short story writing, we will most likely teach a short story unit; in doing so, we will introduce our students to the art of all fiction and begin the development of a literary vocabulary. By teaching a selection of stories appropriate to the levels and interests of our students, we can use the thematic motivations of these stories to make palatable the more technical instruction. This unit explores the theme of "understanding ourselves and others" while giving students the skills and critical vocabulary to better comprehend short stories.

The Thematic Literature Unit. Short stories are an integral part of this popular method of instruction. Whatever your theme, from "Understanding Ourselves and Others," to "Adolescent Love," to "Death," you can find a plethora of appropriate stories. Often, it is the short story that begins the unit, motivates the discussion, and sets the tone for what is to follow. Lesson 15 is a model mini-unit combining poems and a story which deal with love and jealousy. This can easily be expanded by adding innumerable other works.

As an Introduction to a Longer Work. A short story is often useful in introducing some aspect of a longer work. "The Minister's Black Veil" and "Young Goodman Brown" are a fine introduction to The Scarlet Letter, interesting in themselves, yet also introducing students to Hawthorne's style and themes. "The New Kid," dealing with the "pecking order" among children could introduce Lord of the Flies, while "Antaeus," in pointing out the differences between childrens' and adults' perceptions of the world could lead into The Red Pony. "A Piece of Steak" strikes the keynote for Requiem for a Heavyweight. The list is, of course, endless. Teachers may wish to investigate the many fine anthologies of stories available for the ninth grade English class.*

As Writing Motivator/Discussion Facilitator. Most English teachers try to take advantage of the events happening in our society and our students' lives to motivate instruction. When the media covers the health problems of a Muhammed Ali, we sieze the moment to teach "A Piece of Steak," if it's in our text. If the value of human life captures the headlines, we see that "The Most Dangerous Game" might initiate a discussion. If a crazed murderer's confession is shown on the evening news, we try to follow up with "A Tell-Tale Heart." Premarital sexual morality?--"A Story For Teddy." Interracial love?--"The Almost White Boy." Our treatment of the elderly?--"The Blanket." The generation gap?--"Split Cherry Tree." Whatever the topic, there is a story to stimulate classroom debate and motivate writing assignments. Whenever possible, teachers should be sure to make instruction in writing an integral and complementary part of the short story unit.

* See Appendix B, p. 85.

Selection of Texts

Stories were written by authors who intended them to be read and understood. They are going to be assigned to ninth grade students, so we aren't likely to accept obscurity or complexity. We might, towards the end of a unit, if the class is catching on well, choose to read a complex story; we wouldn't waste our time on an obscure one. In general, we will be choosing from stories which fall into two classes: those memorable classics usually published anthologies, and newer stories written specifically for teen-age audiences.

Both groups have their merits. The older stories tend to be tightly constructed and more diverse, though they may seem remote and dated to some young readers; the stories aimed straight at youthful audiences will usually be, less subtle and quicker to date, but while their appeal lasts, they are direct, immediate, and powerful. In either case, the stories are capable of attracting an audience and giving pleasure on their own. The teacher's challenge is to teach them so the instruction adds to the pleasure, rather than diminishing it.

This begins with choosing the right stories. A teacher may choose from what the school has available -- see A Scope and Sequence, Grades 9-12* for a suggested list -- but the teacher can apply common sense tests to what the bookroom holds, and come up with the best selection possible. Here are some suggestions for selecting stories students will enjoy reading and talking, thinking, and writing about.

Teaching the Short Story Genre

- Something should happen. Mood pieces have their place, but they're not short stories unless something happens.

- There should be characters with which readers can identify. (For instance, a fantasist creates a reality in which he dominates others; a perfect reasoning machine is pitted against an evil opponent who lusts for power; a fugitive runs from a bully and turns into an avenging force who destroys the bully; a self-deluded lover realizes that the delusions aren't ever coming true; a grandfather and grandson unite against the too-busy generation in between.)

- The emotions should be accessible to the students. King Lear, great as it is, doesn't hold a ninth grade audience because the old man's despair isn't yet within their emotional range. That kind of regret may need more time and more disappointments.

* High School Division of Curriculum and Instruction, A Scope and Sequence, Grades 9-12 (New York: Board of Education of the City of New York)

. The vocabulary, though it needn't be too simple, shouldn't prevent literal comprehension.

. The story should depend on what's there without requiring a literary background to fill in the meaning of the author's allusions.

. There has to be enough depth in the story to make it worth re-reading and talking about. Many stories are written well enough to be read with pleasure, but too empty to serve as a lesson base.

. Any story worth talking about increases an understanding of human nature--which includes both self and others. Stories in which human relationships are less important than abstractions, technological devices, or elaborate chains of reasoning usually aren't good stories; even the best of that type is a poor choice.

Suggested Activities

What is there to say about stories? What should students do about them once they have read them? The same things they say and do about longer works:

- Discuss
  . why they liked (or disliked) them
  . what they thought was the point, and why
  . whether they agreed with the author
  . what was or was not convincing

- Analyze
  . the type of story and characteristics of that type
  . any differences from the usual formula
  . what is distinctive about the writing style
  . the differences and similarities with other stories

- Research
  . who wrote them
  . about the author's life, place in literature,etc.
  . what else the author wrote

All these things can be said directly, almost conversationally, by the traditional process of pump-priming (motivation) and then question and answer, and they can be said through such activities as: debate, dramatization, writing, illustration, memorizing passages, panel discussions, readings, rewriting (changing style, changing endings, adding or deleting a scene or even a character), setting a scene or a story to music, summarizing the plot, taking tests and quizzes, and writing various sorts of reports. Nobody could try all of these activities within a single unit; they would smother the stories. But an appropriate selection, like well-chosen seasoning, can enhance the natural flavor of the stories and make them far more appealing.

Teaching the Genre to the Ninth Grade

Ninth graders are, on the average, fourteen or fifteen years old. They aren't particularly sophisticated yet, though they may be very sensitive and intelligent; they aren't widely read, though they may spend an unexpected amount of time reading. They are, courtesy of television, very familiar, though probably not consciously, of traditional dramatic structure...and of common dramatic clichés.

The alert teacher, therefore, assesses the class' level of sophistication at the start and then begins discussions and assignments at that point.

Take, as an example, a class which had been assigned Poe's "The Tell-Tale Heart" and is telling the teacher about it:

I read it.
I liked it.
I didn't like it.
The ending was good.
It surprised me.
I guess it was fair, though.
He deserved to get caught.
He must have been crazy.
The old man never did him any harm.
So he had a funny look in his eye. So what?
Just because you don't like somebody, you don't have the right to kill him.
He wanted to get caught, I think.
Nobody else heard that heartbeat except him.
It was his conscience, probably.
He knew he did wrong and he wanted to confess and be punished.
It was a weird story.
He wrote a lot of weird stories.
Lots of other writers wrote weird stories, imitating him.
He even had a weird life himself.
A lot of the things he did himself turned up in his stories.
Maybe he didn't do murders, but I bet he had the nightmares himself.
Authors have to make up stories about things they know, so Poe must have known how it felt to want to kill.

It would be nice, though unexpected, to get this kind of spontaneous response every time. With guidance, it is possible. What the students have said is: What happened in the story and why; how and why they liked it; what was important and why; what else the author has done and what (if anything) his reputation is based on.

That's most of what is important, until the discussion gets into questions of classification and form, symbolism, sources and influences, style, and the higher reaches of criticism.

How subtle to become in discussion or analysis must always depend on the depth of the original story and on the students' abilities. Those will vary widely, and must always be considered before and during teaching. But there is a simple, serviceable pattern which a teacher may follow, as deeply as the teacher chooses.

- Before reading, ask a question which arouses students to think about something they know and care about--an aspect of their own lives which will lead into the story.

- Give the class information they will need in order to read easily: background, vocabulary words, whatever will be serious obstacles to fluent reading and literal comprehension.

- Assign a guiding question or two (no more than three) which students should have in mind as they read, so they can recognize the answers.

- Get students' answers, in written and oral form; allow some free discussion, but always bring comments about the story back to the original text. This is, after all, what the author wrote and the class read.

- Identify the lesson's aim early, explore the significant aspects of the individual story and have them summed up near the end of the lesson so the class is sure of what they have accomplished.

- Return to the original discussion which led up to the reading of the story: What does the story have to do with its readers?

- Reintroduce the theme of the overall unit. What has reading and thinking about this story contributed to the class' unit goals?

- Use the connection to lead into the next class activity allowing the class to apply what they've learned to a new situation.

As we teach, we must also keep in mind that our overall goals for ninth grade instruction are twofold:

. First, to have students enjoy the stories we teach so they will want to read more on their own.

. Second, to give our students the skills they will need to read future stories with some understanding and comprehension.

Since all our students have individual abilities and interests, these goals will be achieved to different degrees. At the very least, however, we must strive to lay the groundwork for future years of instruction.

RESOURCE UNIT

The Short Story

The teacher, planning a unit for any class, begins with the theme of the year--in this case, "Understanding of Self and Others." Then, since any story of any merit at all will fit into that theme, the teacher considers who are the selves who need to understand and be understood. On the average, they are about fourteen years old, subject to family pressures, which vary as the role in the family and perspective of the individual changes; sometimes independent, even while asking for help; changing physically; admiring confidence and independent judgment, but wanting to be validated by peers; creatures in and of conflict and transition; sternly moralistic, but inconstant; endlessly curious about themselves....

So the teacher looks for stories which will help students ask themselves and try to answer some of the great questions before them: Who am I? Why? and what can I--what should I do about it? The stories should fit as many as possible of the qualities discussed earlier, since the first requirement of a good short story unit is good short stories.

This unit contains the following short stories:

1. Arthur Conan Doyle: "The Adventures of the Speckled Band" (the character of a detective hero; how details can be important)

2. Murry Heyer: "The New Kid" (how we treat others and what this reveals about ourselves)

3. Borden Dell: "Antaeus" (establishing roots; qualities of leadership)

4. Richard Connell: "The Most Dangerous Game" (conflict with others)

5. Jack London: "A Piece of Steak" (the conflict of youth and age)

6. Ray Bradbury: "The Fog Horn" (imagination, reality, and point of view)

7. Floyd Dell: "The Blanket" (family roles)

8. Edgar Allan Poe: "The Tell-Tale Heart" (the guilty conscience)

9. O. Henry: "The Ransom of Red Chief" (what makes us laugh)

10. Frank Stockton: "The Lady or the Tiger?" (love and jealousy)

There will be more possibilities in this unit than any teacher can use...or would want to. Some classes speak fluently and happily, and love to discuss, debate, express, and explore ideas and points of view about what they have read; other classes are less voluble and want more concrete assignments. Some can read the stories easily and will look for more on their own, while others will struggle through the texts and couldn't manage Poe or O. Henry without a teacher and a dictionary available for instant consultation. Experienced teachers expect this variation and choose and discard with ruthless confidence; inexperienced teachers shouldn't feel intimidated or challenged by more material than they can use.

I Performance Objectives

Students will be able to:

. appreciate a well-written character description.

. list the methods by which a reader can learn about the character of persons in a story.

. describe the setting of a story as the spot where it takes place, the time in which it takes place, and the details important to the story.

. analyze how an author uses time, place, and detail to create a tone or atmosphere within a story.

. define the main elements of plot: exposition, complications, climax, and resolution; further, they will apply these concepts to stories read.

. define conflict and list the various types of conflict.

. describe the theme in a given story.

. identify the different narrative points of view and explain the advantages and disadvantages of each type.

. define and use vocabulary presented in the context of the stories read.

. describe how place creates a feeling.

. write a story outline for a given setting.

. list the details usually important in a detective story.

. compare and contrast their own experiences with the experiences of characters in the stories read.

. compare and contrast characters in the stories read.

. compare and contrast stories with regard to structure, idea, tone, point of view.

. evaluate the plots of stories written by their peers.

. relate conflict and theme in a story.

. list and describe the elements of humor.

. ask ethical questions about events in stories they have read.

. consider how people establish independent identities.

. examine conflicts, and possible resolutions of conflicts among individual needs, desires, and family and social roles.

- complete unfinished short story plots in a logical and coherent fashion.
- learn background information about famous short story writers.
- recognize and discuss the meanings of simple symbols.
- discover and discuss parallels between stories and television shows, movies, and real life events.
- read other works which are similar to or related by author, subject, style, genre, etc.

II Preparatory Activities

Since this unit involves a number of different works rather than a single one, the introductory activities need to be general. The activities may include:

- research on authors, using such standard sources as Nineteenth and Twentieth Century Authors
- research on the history of the short story as a form, or on certain specialized branches, such as horror, mystery, or science fiction stories
- research on topics related to the stories (old age homes - "The Blanket"; snakes - "The Speckled Band"; boxing as a business or career - "A Piece of Steak"; public events in which prisoners were thrown in to be devoured by wild beasts - "The Lady or the Tiger?"; city gardens--how, where, and why they're cultivated - "Antaeus," the legend of Hercules and Antaeus; why home teams have an advantage over visiting teams - "The New Kid")

All of these assignments, activities, and topics are best planned for by consulting with the school librarian in advance and, if possible, with the librarian of the branch public library which most students will use.

Another fruitful way to help students prepare for reading, thinking, talking, and writing about short stories is to lead them to become accustomed to the patterns most stories follow. Students are surrounded and saturated by the dramatic form. Not only do admitted dramatic presentations on television follow that form, but even commercials have a character, a conflict, and a resolution, all in thirty seconds.

When students are alerted to look for pattern and structure before they read, they will read more critically and know how to tell when an author charms or cheats, when the story is old or new. A good way to approach this is to tell, very briefly, a few incomplete stories, and to ask students how and why they would create endings.

These are some examples of plots for students to finish:

1. A man is drunk at the wheel of his car. He kills a poor man's child and offers the poor man money.
   The poor man kidnaps the rich man's child. He calls the rich man and says...

2. A girl likes a particular boy who never notices her.
   She decides to ask him for a date.
   She tells her best friend what she plans to do and her friend is shocked.
   She makes up her mind to...

3. Three thieves see a man come into an inn with a purse of gold.
   They follow him and rob him.
   Two go to a hideout and wait for a third who goes to town to buy food.
   The two plan to kill the third when he returns.
   The third man returns with food and drink for them all to toast their success.
   He is killed and then...

4. A man and a woman are in a museum.
   "It's dark," says the woman.
   "Yes," says the man.
   "Is the door locked?" the woman asks.
   "I don't know," the man answers.
   "But I want to go home," she says.
   "I <u>am</u> home," says the man. "I live in this room."

5. A boy meets a girl he likes a lot.
   She is so pretty, and she listens with such interest that he is carried away.
   He tells her about his success in school and in sports and about his wealthy family.
   None of it is true.
   He wants to see her again but he can't face her.
   Suddenly, as he turns the corner, there she is...

6. The last human on earth sits in a room.
   There is a knock at the door.
   "Come in," the human says. "I've been waiting for you."
   The door opens and...

7. There are three sisters and a baby in the family.
   The two older sisters go to a party while the third stays home babysitting.
   A handsome boy comes to the house, expecting to see one of the older sisters.
   Instead he meets the beautiful younger sister.

In supplying endings and details for these stories, students will show what they want, expect, and understand from stories, and they will become used to the structure that presents a situation which needs a resolution, resolves it in a satisfying way and then ends.

A variation on this method is the use of stories without endings, available in several collections.* Here the student is given a story up to the climax. The student must write the ending, resolving the conflict and deciding upon the ending.

* See Appendix B, p.85.

III Motivation

It is usually best to begin each lesson in a unit with discussion of an appropriate student experience or an in-class concrete experience to help students see the relevance of the day's lesson to their own lives. Obviously, there are an infinite number of student experiences. Some used in the plans which follow, and others suggested by the stories used include:

- What is your favorite place? How does it make you feel?
- What are the qualities you find in TV and movie detective heroes?
- How can you find out about people you want to know better?
- Are children cruel?
- Why do people want to join organizations . . . gangs?
- What are the conflicts you find in a schoolyard? school cafeteria?
- If you had to move, what would you miss most from your present surroundings?
- How do children and adults view the world differently?
- What keeps us playing video/arcade type games?
- Is it right to kill animals for sport?
- Should boxing be banned?
- How do you decide whom you will root for at a sporting event?
- Are athletes paid too much? Why?
- Are there such things as prehistoric monsters who have survived in the modern world? Why do you believe this?
- How do grandparents fit into our family circle?
- Does our society treat the elderly as it should?
- How does a guilty conscience affect us?
- Why do we sometimes do things we know are wrong?
- What types of things make us laugh?
- Describe what jealousy feels like.
- Which is stronger: love or jealousy? Why?
- What pleasure do hunters get from hunting?

- Does the city or country offer a better life for its residents?

- Why do families stick together?

- Why are people afraid of snakes?

- Did you ever babysit for a "monster"? What happened?

- Do you usually trust or mistrust strangers? Why?

- Have you ever tried your best and still lost? How did you feel about it?

- Is the life of a professional athlete all glamorous? Why do you believe this?

- What's the difference between a "sane" and an "insane" person?

- Do you ever know anyone so completely that you can bet your life on what that person will do or say? Do you even know yourself that well?

Motivation need not come only at the beginning of lessons. Any pivotal question which relates the literature under discussion to the students' lives is motivating.

Such questions are not the only form of motivation. Other types, used in the following plans, include:

. small group activities which establish a group comraderie.

. use of any audio-visual aids. (Since the availability of A-V equipment varies in every school, none of the plans relies on films, projectors, casssettes, etc.; however, one does make use of still photographs which are available.)

. an easy writing assignment, designed to guarantee the student a feeling of success.

IV Themes

. The desire to test one's skill to the limit.
. Discovering the limits of endurance.
. Establishing a community with people and places: shared goals, labor, a sense of territory.
. Private ownership versus public need.
. Agrarian versus urban dreams, ideals, realities.
. Being separated from one's roots.
. The conflict of generations; the unity between the very young and the very old.
. The evil stepmother.
. Family patterns repeating themselves over generations.
. The amount that can be learned about people through careful observation.
. The traditional "Gothic" setting for a tale of terror: night, old houses, strange sounds, malevolent villains, dangerous creatures, and so on.

- Punishment, revenge, and justice: deciding which is which.
- The contrast between evil intentions and incompetent performance leading to a reversal of positions: the biter bitten.
- The human tendency to search for scapegoats.
- Misery loves to inflict misery.
- The way to rise in society is (or is it?) to climb on the backs of those who are weaker.
- Age brings defeat even to the strong.
- Experience teaching the best, but the most painful lessons.
- The line separating sanity from insanity.
- The amount of responsibility the insane bear for their actions.
- The effects of guilt on behavior.
- Motives for apparently motiveless crimes.
- Whether love can exist without jealousy or possessiveness.

V Literary Concepts

A. Structure

Some short stories blur the length barrier to become short novels, some are nearly formless and amble along, and a few carry ambiguity so far that the choice of ending is left to the reader. However, most stories have a fairly straightforward structure. Someone tells the story, either a character in the story itself, or the author as narrator. Characters are introduced, a scene is set, the characters speak and act in ways which lead to a conflict, a climax occurs and when all is resolved, a change in the status quo results.

One graphic way to explain the terms of a short story, if you're daring, is the "Airport Game." You'll need two student volunteers and a good blindfold. One volunteer becomes the pilot of a disabled plane; the other is the controller in the flight tower at a small airport in the middle of a town. The plane is having all sorts of problems and must make an emergency landing. It's the middle of a pitch black night during a terrible rain storm. The pilot is literally blind (hence, the blindfold); even worse, his communications equipment is partially destroyed--radar is totally out and the radio can receive messages, but not send any. The controller must guide this blind and dumb pilot to a safe landing on a small airfield--his directions must be perfect, for the pilot cannot ask for clarifications. Put our blind pilot on one side of the room and our controller on the other. Once the blindfold is securely in place, scatter boxes, desks, trash cans, books, etc., in his path--these are the nearby houses of the small town. If any one is even lightly touched, it's a major air disaster. The controller's job is to prevent this by giving perfect directions. IMPORTANT: make the final obstacle the most difficult. After the first run, you'll find many students want to try this--you will also be asked to play (as the pilot, of course). You will also have to keep the class relatively calm during the performance--their blurted directions or hints could distract our pilot. After two or three run-throughs, you can easily define the plot elements.

exposition: the background information of the story, including the setting; in the game, it was all the information necessary to set the scene.

complications: the problems or obstacles that build up tension and make up the main part of the plot; the scattered obstacles in the game formed the complications, as well as the blindfold.

climax: the emotional high point of the story and the point of the final complication. At this point the story is resolved. This was the final, most difficult obstacle.

resolution: what happens after the climax--here it was a safe landing or a crash.

The most important element of the plot is the conflict--it develops throught the complications, reaches a head at the climax, and is resolved at the end of the story. The simplest definition of conflict is a struggle between opposing forces. There are four main types:

person vs. person
person vs. nature (including the supernatural)
person vs. society
person vs. self

Lesson 7 and 8 exemplify some methods for teaching plot elements and conflict.

B. Characterization

Students should be able to distinguish between well written and poorly written character description. A simple way to help them do this is to present the students with two different character descriptions: one where they are simply told about the character, the other where the character is revealed through actions, descriptions, etc. Discuss which is the most effective and dramatic. Ask why?

Sample: The hitchhiker in the following excerpt from Roald Dahl's story, "The Hitchhiker," can get someone to do what he wants through manipulation.

"The secret of life," he said, "is to become very very good at somethin' that's very very 'ard to do."
"Like you," I said.
"Exactly. You and me both."
"What makes you think that I'm any good at my job?" I asked. "There's an awful lot of bad writers around."
"You wouldn't be drivin' about in a car like this if you weren't no good at it," he answered. "It must've cost a tidy packet, this little job."
"It wasn't cheap."
"What can she do flat out?" he asked.
"One hundred and twenty-nine miles an hour," I told him.
"I bet she won't do it."
"I'll bet she will."
"All car-makers is liars," he said. "You can buy any car you like and it'll never do what the makers say it will in the ads."
"This one will."
"Open 'er up then and prove it," he said. "Go on, guv'nor, open 'er right up and let's see what she'll do."
There is a traffic circle at Chalfont St. Peter and immediately beyond it there's a long straightaway section of divided highway. We came out of the circle onto the highway and I pressed my foot hard down on the accelerator.

We also want students to be aware of the ways in which they can determine the character of the "persons" they encounter in short stories:

External actions: what they say; what they do; details of their dress, facial expressions, manners of speaking, etc.; what other characters say about and to them; what other characters do to them.

Internal thoughts: in some stories we are given the thoughts of characters; in these stories we can also know characters by what they think and by what other characters think about them. In some stories, a character in the story tells the story--in these, we can often get special insights into the mind of the storyteller.

Here are two ways we can help students do this:

. Have a discussion on how we find out about other people; e.g., you see a handsome guy or beautiful girl at a dance and you want to find out all about him or her: What do you do? The list of things you elicit will include most of the methods authors use to reveal character. A variation would be to have the students imagine themselves detectives trying to find out about the personality of a suspected criminal.

. To help students understand how details of dress, hairdo, facial expression, and posture reveal character, student volunteers could come to the front of the room. The class tries to guess aspects of the students personalities from their overall appearance: of course, students could analyze the teacher's personality based on dress and carriage! A variation would be to ask students if they ever tried to guess the occupation of a person sitting on a bus or train--what clues were given by details of physical appearance?

C. Setting

Students should be able to define setting and understand how an author uses time, place, and detail to create a mood or atmosphere. In addition, they should be able to comprehend that not all aspects of setting are equally important in every story. For example, place, not time is of prime importance in "The Most Dangerous Game" and "A Piece of Steak;" in "The Lady or The Tiger?" however, the time, a barbaric past, is crucial. In "The Adventure of the Speckled Band," the details of setting, the clues, are vital.

Lessons 1, 2, and 3 provide a method for teaching setting. In addition, students might discuss the use of details in commonly used settings; e.g., what details of a TV show would reveal to you immediately that it is a horror story?

D. Narrative Point of View

This is a most difficult concept, involving four crucial elements in your instruction. The teacher must:

. distinguish between the author and narrator
. define narrator and narrative point of view
. present the difference between omniscient, first person, and third person limited narration, pointing out the advantages and disadvantages of each.
. help the students understand why an author would select a particular point of view.

First Person: The author tells the story, using "I" in the narration, thus making the narrator a character in the story as well as the person who is relating the story to us.

Author --------→ Story
Narrator

Omniscient: The author narrates the story using the third person (he, she, they), but remains outside the story and in a position to know everything about all the characters.

Author --------→ Narrator -------→ Story

3rd Person Limited: The author creates a narrator in the story, who tells about others in the story. The narrator speaks in the third person, but since the narrator is within the story, he/she only knows what he/she sees and hears from the other characters, not what they think (thus there is a limited point of view)

Author --------→ Narrator --------→ Character
in
Story

Depending upon the level of the students, students may be shown how the author can create a tone through the narrator.

Here are some suggestions for teaching point of view:

1. Have the students select great persons living or dead, whom they admire a great deal. Then, have the students write a short paragraph in which they describe the most important thing this person did. The students should then rewrite the paragraphs as if they were the person being written about. The first sentence will be "I am _____." Every sentence in the paragraph must have the words "I" and/or "me" in it. When this is done, ask "Who told the story?" and "Who wrote it?" This will clearly distinguish the author from the narrator and also introduce first person point of view.

2. To distinguish between omniscient and 3rd person limited narrators, the following technique may be used. Read a short newspaper article about an accident, fire, etc. to the class. Then have the students make believe they are a reporters who interviewed one person who was mentioned in the story; have them re-write the article using ONLY the information disclosed in the interview. If done properly, the errors can be a source of instruction (e.g., "If all you know is what this person told you, how could you know.....what his brother was thinking.....what his mother in the next room was doing?.....etc.).

3. Some students find the following chart useful.

Question	1st Person	Omniscient	3rd Person
1. Is the narrator inside or outside the story?	Inside	Outside	Outside
2. What does the narrator see and know?	Only what the narrator sees and knows and thinks.	Everything	Only what the character being followed sees and knows and thinks.
3. Can you be sure what the narrator says is true?	No	Yes, but he/she may be holding back information.	Yes, but the information is limited.
4. Whose thoughts can the narrator reveal?	His/her own	Everyone's	Only those of the character the narrator is following.
5. Who creates the narrator?	Author	Author	Author

E. Theme

Theme is another difficult concept to teach. Avoid the old clichés about the theme being the moral or lesson of a story. Similarly, teachers should avoid assignments such as, "sum up the theme in a sentence or two." A good short story is far too complex for such treatment. Theme could simply be defined as the main ideas behind the plot, characters, setting; another way to look at it might be to say it was the author's purpose in writing the story. It is possible for a story to have a very simple theme that may be stated as a lesson or moral. However, complex stories deal with complex issues and may simply present the many facets of a problem or situation without real solutions. At any rate, the theme should make readers think about something important in their lives or help them to see some aspect of life in a new way.

VI Activities

A. Listening/Speaking Activities

Some listening/speaking activities used in the following plans and others suggested by the stories include:

- small group work, which provides for speaking and listening among the students; moreover, the reporter for each group speaks before the entire class.

- oral reports on the lives of the short story authors.

- oral reports on other stories written by the authors or dealing with similar themes or situations.

- dramatic readings of passages in the stories.

- the acting out of parts of the stories. (A story like "The Blanket" can be acted out in its entirety.)

- reports on newspaper articles or television news reports related to the topics of the stories.

- viewing film versions of the stories.

B. Writing Activities

Each plan includes a writing activity or questions some of which should be used as a topic for responding in writing. When a particular discussion seems to be of real importance to the class, it should become the topic of a writing assignment. Of course, any of the motivating questions previously listed could become composition assignments. Other assignments would include:

- write the story in play form and dramatize the story for a classroom production.

- write a key episode of the story presented from the point of view of a character who is not the narrator.

- describe the way in which some selected character from one of the stories would react to your school or neighborhood. Support your description with specific references to the story in which the character appears.

- play "what if?" and change a key part of a story. How would that one change affect the rest of the story?

- compare and contrast assigned stories regarding: the resolution of the conflict, point of view, language, treatment of the theme, etc.

- write another story using the same characters.

- homework questions which guide reading activities should be responded to in writing.

C. Vocabulary Improvement Activities

The study of vocabulary must be integrated with the study of short stories, as it is with any other form of literature. This important aspect of this unit is addressed in detail in Appendix A at the end of this unit.

VII Assignments and Quizzes

Reading and writing assignments may be given on a daily basis. When possible, however, it is preferable to give students two or three days notice. This procedure makes it easier for students to keep up with their homework.

Assignments should not be given without adequate motivation and preparation. The students should see the connection between the assignment and the previous or subsequent lesson, the unit, and the theme.

Quizzes on assigned reading should be given frequently and should not be especially difficult or tricky. Their purposes are to ensure that students are doing their homework and to keep the teacher informed of the classes' understanding of the reading selection.

VIII Related Activities

Students may be assigned to read and report on similar stories to those already read. The best source is the school or the branch public library; they will have collections by some of these authors, or anthologies organized by genre or theme.

Television is also a fertile source of genre stories: a look at the week's offerings will always show a detective story; usually a tale of terror, a generational conflict, a story of thwarted lovers, a sports story, a person-against-person life-or-death adventure, a comedy about a "cute" young monster with an angelic grin and devilish ways. Comparisons between written and visual media can be interesting and informative assignments.

Each story has some vocabulary words which need teaching and review, and which may be worth a brief digression--from the name Antaeus, for instance, to Hercules, to the labors, to the way the myths provided a source of words and a framework for general statements about human nature. These words are best taught, reinforced, and tested in context.

IX Research Activities

- Poe, London, Doyle, and O. Henry (W.S. Porter) led colorful lives and can be interesting to read about.

- "Requiem for a Heavyweight" (Rod Serling) offers a dramatic parallel to "A Piece of Steak" and it's available in school-used texts.

- Magazine articles on a related topic can be read, preferably a controversial one: hunting as a cruel (or not cruel) sport; old age homes, pro and con; athletics as a career, and so on. These could become the basis of a formal research paper.

. Students might be assigned to locate and read Poe's theories about short stories and then to evaluate the stories read using them.

. Each story might lead to a related research assignment. For example: How do detectives really capture criminals? ("The Adventure of the Speckled Band") What types of physical and mental damage does a boxing career cause? ("A Piece of Steak") Can crops really grow on a rooftop? ("Antaeus") What interrogation methods do law enforcement officers use to obtain a confession? ("The Tell-Tale Heart")

X Enrichment

Some of the lesson plans include enrichment activities. Others might include:

. watch the Hollywood version of the story when it appears on television (many of the stories in this unit have been filmed).

. construct a model of the monster in "The Fog Horn."

. draw a portrait of one or more of the characters in the stories.

. construct a diarama of a scene from one of the stories.

XI Duration of the Unit

The plans which follow seek to combine preparatory activities, motivations, lessons, and examinations. However these may be expanded by adding other activities from this Resource Unit or shortened by eliminating some of the lessons presented. As is, the unit should take about seventeen teaching days.

These lessons need not be taught on consecutive school days. Other material can be taught in between lessons. Students may also be expected to do outside reading during this unit.

XII Resources

The pages of this booklet could not hold all the books, filmstrips, films, tape cassettes, etc., that are available for any unit on short stories. However, one fine resource is: Lessons and Strategies for Teaching Short Stories.* While intended mainly for teachers of students in funded remedial English and reading classes, it offers many suggestions applicable to all classes.

* Funded High School Instructional Services, Lessons and Strategies for Teaching Short Stories (New York: Board of Education of the City of New York.)

To the Teacher —

Explanatory Note

The unit which follows is based upon the assumption that the students have little or no previous knowledge of the art of short stories. Thus, the unit will seek to teach a basic understanding of setting, characterization, plot, conflict, point of view, and theme. At the same time, it attempts to integrate the study of literature with writing, listening, and speaking.

No one anthology contains all the stories used and you may or may not have occasion to teach any of them. Your choice of stories will be limited by the books available in your school and/or the texts specified by your department's curriculum. Many different stories may be substituted in most of the plans. The stories and vocabulary words may change, but the concepts and methods will not.*

The stories used represent a wide range of reading levels, ranging from the difficult "The Adventures of the Speckled Band" to the simple "The New Kid." When you teach your own unit, you will, of course, select and substitute stories appropriate for your students.

Most of the lessons contain a concluding section to teaching the stories. This is done to emphasize that one lesson cannot hope to cover everything to which a story lends itself and that each story can be approached in different way depending upon the specified curriculum, the needs of your students, and your preferences.

Lessons 1-12 seek primarily to teach the art of the short story and literary terminology while at the same time providing motivations which relate the stories to the students' lives and interests. Lessons 13, 14, and 15 deal with some of the more subtle aspects of the short story art, as the use of irony. Lesson 15 shows how the study of poetry can be integrated into a short story unit. Lesson 16 is really a discussion of the different ways this unit of instruction can be evaluated.

Finally, it is important to note that any short story unit will probably not be taught on consecutive days. Other materials and assignments in speaking, writing, research, media, etc., will most likely be interspersed. It is also important to realize that not every student will learn every concept with equal thoroughness. Keep in mind that this is a ninth year unit. Concepts not learned now will be reviewed in subsequent novel, poetry, and nonfiction units. In a spiraling curriculum, short stories will again be taught in the 10th, 11th, and 12th grades. The ninth grade goal is to lay the necessary groundwork and plant the seeds.

* For more information on lesson planning see the New York City Board of Education High School Division publication, How Does a Lesson Plan.

To Teachers of Students with Special Needs

The lessons contained in this manual may need to be modified and adapted for students in the Parallel - Diploma Bound Special Education English classes. These modifications may include:

- extending the time limits (for example, the 40 minute planned lesson extended into two lessons or more)
- teacher and/or students reading selected passages aloud in addition to completely independent silent reading assignments
- using related media whenever possible (movies, film strips, tapes, recordings, etc.)
- adapting specific lessons to the particular needs of the students. Use alternate selections (where appropriate) which are better suited to students' interests and abilities
- memorizing a passage or poem as an assignment should be varied as to length and method of presentation

Whatever modifications are necessary, it is important to remember that the curriculum is the same for all students; it is the method of instruction which must respond to the special needs of these students.

LESSON PLANS

Lesson 1 The Short Story

Aim: What are the elements of a short story? Where in our lives do we find stories?

Performance Objectives: Students will be able to:

- define the term short story.
- briefly identify the elements of a short story.
- identify specific types of short stories.
- recognize the similarities and differences between stories in literature and the stories they hear daily.

Motivation:

- Display posters, book jackets etc. concerning various types of stories. A picture of a rocket or an alien creature, a picture of Sherlock Holmes or some TV detective, a poster of a romantic nature, a picture of a famous athlete, the pantheon of greek gods, haunted houses, etc. Elicit from the class the types of stories illustrated: science fiction, mysteries, myths, romances, horror stories, sports stories etc.

Development:

- Elicit from students:

  - What do these different types of stories have in common?
    They can be read in one sitting.
    They are fiction.
    They have only a few main characters.
    They tell a story - define plot (the sequence of events in a story; what happens).

  - What differences do they have?
    The settings are different (elicit definition - the time and place in the story).
    The characters have different problems or conflicts.
    The character types are different.

Application:

- When might we come in contact with a story in our daily lives (with the exception of a written story)?

- Elicit: From the people we meet and speak with: family stories, gossip. Whenever something happens and we are told about it we encounter story.

. How might these differ or be the same as the short stories we read?
They might only be understood by the persons speaking.
They might not be complete.
They might not be interesting to everyone.
They might be private, and not for publication.
They have a plot: something happens.
They have characters and a setting.
They have conflict.
They might or might not be true.

. Short stories are fiction.

Summary:

. How do the stories we hear daily possess all the elements of a short story in literature?
They have plot, but not always resolution.
They have characters.
They have conflict.
They can be told in one sitting.
They usually contain a message or lesson.

Assignment:

. Tonight, you will read the first short story in our unit, "The Adventures of the Speckled Band" by Sir Arthur Conan Doyle, who was a famous English writer of mystery stories. Elicit names of Sherlock Holmes and Watson if possible. Write on board: Read the story and list those details of setting which are important to Holmes' solving of the problem. Think about the ways in which the details of the setting influence the mood of the story.

Lesson 2 Setting: Places and Moods

Aim: How does a place create a mood?

Performance Objectives: Students will be able to:

. describe how a place can create a feeling.
. outline a story for a given setting.
. define setting and apply this concept to a short story.

Motivation:

. Display a large photograph of a picture from a magazine, or a poster. It should portray a place: the interior of a room, a city scape, a sea scape, a country landscape, snowy mountains, etc.

. Write on the chalkboard:

1. Describe the feelings which are aroused in you when you look at the picture?
2. What details aroused these feelings?

. Elicit answers and record on the chalkboard (or ask students to respond in writing and then share their responses) loneliness, past experiences, freedom, etc.

Development:

. Divide class into four or five groups. Give each group a different photograph of a place. For each group have the students select a recorder who will take notes.

. Explain today's assignment:

- You are a team of movie script writers assigned to write a story for the place in the picture. Create a list of characters you would put in this setting and develop at least three (3) ideas for a story line.

. Give the students ten to fifteen minutes to complete the assignment. Circulate to encourage participation and, when necessary, provide ideas.

. Break up the groups. Have the recorders show their pictures and then read what their group decided upon. Elicit reactions and alternate ideas from the rest of the class.

- What do we call the place where a story takes place? (The setting is more than just a place; the setting is the details of time and place selected by the author to create the mood or atmosphere of a story.)

. Elicit the meanings of the parts of the definition: details, mood, and atmosphere.

Summary:

. How did these activities help us to understand our definition of setting? Refer to pictures - What part of the definition does not seem to be part of the pictures? Elicit: time element.

  - This tells us something important: In each story, different aspects of setting may be important and only certain details of time and place may be crucial.

Assignment:

. Take out yesterday's homework - have class share list. Take three details of setting from yesterday's homework and write a paragraph of explanation for each detail, showing how it was important in the story, how it was used in crime and how Holmes was able to discover its purpose.

Note to Teachers: Small group discussions help to develop listening and speaking skills whenever they are used. Students reluctant to speak before a large group will often talk freely with three or four others. There are many ways to set up groups but the simplest method is grouping students who sit near one another. It is a good idea to keep students in the same group throughout the term so that an esprit de corps is established; be sure, however, that the recorder's job is rotated.

Lesson 3 "The Adventure of the Speckled Band" by Sir Arthur Conan Doyle

Aim: What details of detective stories are usually important?

Performance Objectives: Students will be able to:

. analyze what details of the setting are vital to the plot of "The Adventure of the Speckled Band."
. generalize from this story by Sir Arthur Conan Doyle to the details important in most detective stories.

Motivation:

. Give the following quiz:

  - Define setting.

  - Describe any three details of the setting of "The Adventure of the Speckled Band" and explain why one is important to this story.

. After collecting the papers, elicit answers to the questions, listing all the details given on the board. Have the students expand upon, comment upon, and criticize these answers using their homework papers for reference.

Development:

  - What type of story is "The Adventure of the Speckled Band"?

  - What are some rules or conventions we commonly find in detective stories?

. List answers on the board.

  - A crime is committed. The detective will solve it because he sees or understands things the reader doesn't. The author hides the answer from the reader. The good guy wins.

. Elicit examples for each from this story, current television programs, and movies that support the answers.

. What are some details found in the story which relate to Sherlock Holmes' character? Elicit modes of speech, dress, behavior.

Summary/Application:

  - What kind of details of the setting are usually important in detective stories?

. Refer to the work on the board to make clear that the common elements are often clues and a mysterious, sometimes scary atmosphere.

. How does the character of the detective relate to the details of setting?

. Elicit examples of mystery in students' everyday stories. Do they ever look for clues as to why people are behaving in a certain way? Do they speculate on people's activities? Do they ever spy on anyone?

- How will knowing this affect your future reading of detective stories?

Assignment:

- Write a 75-100 word paragraph in which you describe the personality of Sherlock Holmes. Be sure you back up what you say by references to the story showing examples of behavior, dress, and speech..

Alternate/Enrichment Assignment:

. Assign the reading of another detective story, telling the students to stop reading at a certain point (before the mystery is solved). Have them write their own ending based upon the clues given. Then they can read the ending of the story and compare it to their own.

Teaching Suggestions

. The next lesson will deal with characterization, but not with detectives per se. Another approach to this story would be to analyze the characteristics of detectives. Students might be asked to create a detective hero who would appeal to a large TV audience and develop a list of qualities he/she would have. Then, this class-created character could be compared and contrasted to Sherlock Holmes. An interesting moral question arises regarding both Holmes and most modern-day detective heroes: they tend to act as judge and executioner. Holmes is after all, responsible for Raylotte's death. The class should discuss if he should have assumed this responsibility.

. This is also a fine story to use when teaching the concept of point of view. Why does Watson tell the story? How would it differ if Holmes told it? Or, another character? How would it differ if there were an omniscient narrator instead of a first person telling the story?

Lesson 4 Characterization

Aim: How do we determine the character of a person?

Performance Objectives: Students will be able to:

. identify the ways in which an author reveals the personalities of his characters and apply these ways to "The Adventure of the Speckled Band."

Motivation:

- Imagine that you are at a dance and you see a girl (or boy) you really want to know better. How can you find out more about him or her without actually introducing yourself?

. List the responses on the board.

- After you actually meet this person, how would you judge his or her personality?

. Add to your list on the board. When complete, it should have the following items:

What others say about him/her
How others treat him/her
How he/she treats others
What he/she is wearing
What he/she says
What he/she does (including habits and personal idiosyncracies)

Development:

- How do authors reveal the personalities of characters in their stories?

. Elicit: Exactly the same ways. Have students copy the list on the board in their notebooks under the heading of "Characterization."

. Have volunteers read their homework paragraphs.

Elicit how the students knew about each aspect of Holmes' personality, constantly referring to the list on the board and to their written personality description from Lesson 3.

Summary/Application:

- What type of person is Dr. Watson? How do we know?

Assignment:

. The story "The New Kid" is not a mystery story. It deals more intensely with the conflicts within a young boy named Marty, and between Marty and the rest of the neighborhood youngsters. The characterization is much more thoroughly drawn than in "Adventure of the Speckled Band." Before reading the story "The New Kid," examine today's list for judging character. After reading, use the list as a basis for a paragraph describing Marty's personality. As you read, think about the answers to these questions:

1. Why didn't the boys want Marty to play?
2. Considering his own experiences, why wasn't Marty kind to the new boy.

- Read "The New Kid." Describe the personality of Marty in a paragraph of 75-100 words; be sure to apply the methods we discussed today.

Teaching Suggestions:

. Students might be assigned to watch a television detective story and write an essay describing the detective, using the methods discussed.

. If a Sherlock Holmes film is available, or coming on television, assign it for viewing. Have the students compare and contrast the film character with the literary one.

. Page 19-20 of this Resource Unit describes an activity on distinguishing good from poor characterization. This could be developed into a lesson to be taught prior to this one.

Lesson 5 "The New Kid" by Murry Heyert

Aims: Are the characterizations of the children true-to-life? What kind of future will Marty have?

Performance Objectives: Students will be able to:

. apply the generalizations learned about characterization to characters in "The New Kid."
. compare and contrast their own childhood experiences with those of the characters in the story.

Motivation:

- Are children really like the children we read about in last night's story? Explain.

. During the discussion, help the students to focus on the main concepts rather than some of the dated aspects of the story; e.g., the expression "yellowbelly" is used today, but, there are modern substitutes also used in similar circumstances.

Development:

- What type of person is Marty?

. Students should refer to their homework answers and share their written responses with the class. Be sure that Mommer's treatment of Marty is mentioned in the discussion.

- What type of person is the new kid? Refer to yesterday's list.
- What does the new kid mean to Marty?

. During the discussion, have a student read the last paragraph of the story and elicit its meaning.

Summary/Application:

- What does Marty's attitude toward the new kid tell us about people in general?

- Do you know anyone like Marty?

. Elicit descriptions.

- What type of person will Marty become as an adult? The new kid? Why do you feel this way?

Assignment:

. "Antaeus" is also a story about someone new in the neighborhood but T.J.'s personality is quite different from "The New Kid". As you read, keep these questions in mind.
  1. Why is T.J. different from the rest of the boys?
  2. Why don't the boys treat him the way Marty treated the new kid?
Then write a paragraph describing the personality of T.J.

- Read "Antaeus." Write a 75-100 word paragraph describing the character of T.J.

Teaching Suggestions

. Another approach to this story is the theme of a person's need to be part of a group. Why do people undergo the humiliation of initiation to become a member of a gang or fraternity or organization? Are these fair? Why do groups exclude certain people?

. Still another approach would deal with the very serious conflicts of childhood which adults ignore. What conflicts go on in a schoolyard that adults never see? How do the power struggles of nations parallel those of children?

Lesson 6 "Antaeus" by Borden Dell

Aim: What makes T.J. a leader? Why was the garden so important to him?

Performance Objectives: Students will be able to:

. compare and contrast the characters of T.J. and Marty.
. analyze a literary treatment of territoriality.

Motivation:

- If you had to move away from the surroundings you're used to, what are some things you would miss most? Why would you miss them?

. Some students may have already experienced a long distance move and could share these real experiences with the class.

Development:

- What did T.J. miss most? How do we know this?

- What did T.J. do about his feelings of homesickness?

- Why did the other boys follow him?

. During this discussion, you might mention T.J.'s funny way of talking and hayseed ways--yet no one laughed at him. Be sure his compromise on grass rather than a garden is mentioned: A good leader knows how far others will follow and when to give in. Develop a list of leadership qualities on the board.

- Who are the villains of this story? Why?

- Why do the boys destroy the garden?

Summary:

- We've read two stories about young people. Which one gives us the most realistic picture? Why?

- Who will be the more successful adult, Marty or T.J.? Why? (Be sure student refer specifically to sections of the text in support of their responses)

. Collect the homework; check it to be sure students understand the concept of characterization. If not, cover another story stressing this aspect of the craft of short stories. If there are no problems, move on to conflict, using the assignment given below.

Assignment:

- Write a paragraph in which you describe the most exciting part of the story "Antaeus." Explain why you find this part exciting.

Alternate/Enrichment Assignments:

- Look up the myth of Hercules and Antaeus. Write a paragraph in which you explain how the myth relates to this story.

. Other students may wish to look up another labor of Hercules and write a contemporary/neighborhood story which parallels it. This could also become a small group assignment in a separate lesson.

Teaching Suggestions:

. As the alternate assignment suggests, this story could also be used to teach literary allusions and how they are used.

Lesson 7 The Elements of Plot

Aim: What are the elements of plot?

Performance Objective: Students will be able to:

. identify and describe the five elements of plot.

Motivation:

- Which parts of "Antaeus" were the most exciting?

. Have the students read their homework paragraphs. Elicit comments and encourage discussion.

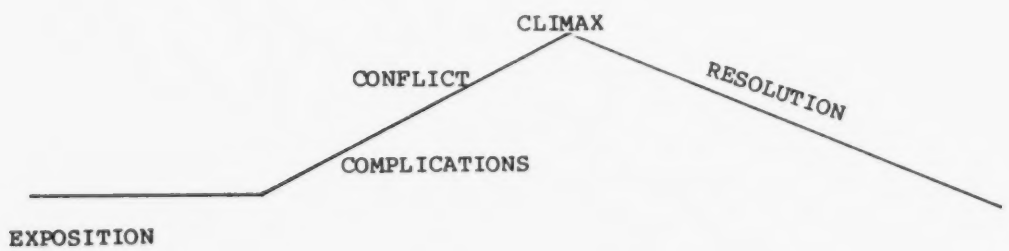
- Why did most of our answers center on the entry of the adults into the story?

Development

- Does anyone know what we call the struggle or fight in a short story? (Elicit "conflict")

- "Conflict" is one of the five elements of the plot of a short story. Let's look at the others.

. Introduce the five aspects of plot, one at a time. As you define each, elicit examples from the stories already read. E.g., ask, "What's the exposition in "The Adventure of the Speckled Band"? As you are introducing each aspect, draw the following diagram on the board:



exposition: information needed by the reader at the beginning of the story to understand what is happening.

complications: events that happen which increase tension or suspense.

conflict: the fight or struggle in the story.

climax: the point in the story where the conflict ends and the conclusion is obvious.

resolution: the conclusion.

Summary:

. Let's apply this diagram to the story "Antaeus."

- What do we find in the exposition?
  (Introduction of T.J. to boys and environment)
- What are the complications?
  (The difficulties of carrying out the plan.)
- What conflicts are found in the story?
  (Internal conflict of T.J.: man vs. himself; conflict with boys: man vs. man; conflict with building owner: man vs. society)
- At what point in the story do we find the climax?
  (Confrontation with adults)
- How is the story resolved?
  (Destruction of garden; T.J.'s disappearance)

Note to teacher: The summary activity could also be done as a group activity. Divide the class into three groups and request that group one work out the diagram for "Adventures of the Speckled Band," group two for "The New Kid," and group three using "Antaeus."

Assignment/Application:

. "The Most Dangerous Game" is a short story containing some of the elements of a mystery story as well as those of an adventure story. Your assignment today has two parts:

1. Answer these questions in a well thought out paragraph using evidence from the story to support your answer. Why does Rainsford's attitude toward hunting change during the story? How does Zaroff's wealth affect his behavior?

2. As you read the story, look for the five elements of plot discussed today.

Teaching Suggestions

- Another method of teaching the concepts of this lesson is described on p. 18-19 of the Resource Unit: The Airport Game. This method is more fun and actually involves the students in the elements of plot. However, it is not for every class. Decide for yourself if it will work with your students.

- You can also use the typical one-hour television program as an example. The first fifteen minute segment sets the scene and provides the exposition. Complications build over the next thirty minutes, reaching a climax just before the last commercial break. The resolution is the two minute ending after this break. Use an example of a recent detective-type show to illustrate.

Lesson 8 Plot Writing Activity

Aim: What are the ingredients which must be included so we may write an effective plot?

Performance Objectives: Students will be able to:

. work in small groups to outline the plot of a story.
. apply knowledge of plot elements by evaluating the story plots written by other students.

Motivation:

- What makes a story exciting or interesting to read?
  (Elicit: -the things that happen
  -our desire to know what will come next.

- What part of "The Most Dangerous Game" did you find most exciting? Did you know what was going to come next? What surprised you?

  Elicit: the five elements of plot from homework assignment.

Development

. Divide the class into groups of four or five. Give each group a "character-setting" card. This is a 3x5 card which gives a setting and a group of characters. Example:

Setting: The living room of a New York City apartment; midnight. Characters: an eighteen-year-old boy, his seventeen-year-old girlfriend, her ten-year-old sister.

. Have each group select a recorder. Give the following direction:

  - As a group, outline the five plot elements you would develop for the characters and setting you were given.

. Allow about fifteen minutes for this activity. Circulate providing encouragement and help.

. Break up the groups.

. Have the recorders read their groups' plot outlines. Elicit comments, criticisms, and suggestions.

Summary

  - What made some of the proposed story plots more interesting than others?

Assignment

  - Finish reading "The Most Dangerous Game." In an essay of about 100-150 words, identify the five plot elements of the story and described how they contribute to the effectiveness of the story.

Teaching Suggestions

. This lesson can easily be extended into two or three days. On the second day, the groups could reform and actually write the plot during the period. The recorder would be assigned the task of taking the group's plot home and neatly rewriting it. On the third day, all the stories could be read, the plots analyzed, and stories selected by the class for publication.

. This extended lesson would work very well if word processors were available. Since the students are working in groups, only six or seven machines would be needed. The word processor becomes a motivating factor, faclitates revisions, and allows for the printing and publication of the stories.

Lesson 9 "The Most Dangerous Game" by Richard Connell

Aim: What are the conflicts in "The Most Dangerous Game"? How do we face the same conflicts in our own lives?

Performance Objectives: Students will be able to:

. list different types of conflict and and analyze the conflicts of "The Most Dangerous Game" in terms of their own lives.

Quiz (Optional)

. Give the following quiz. Students could answer these questions directly on their homework papers.

1. At the beginning of the story, what does Rainsford plan to do when he reaches his destination?
2. How does Rainsford wind up on Zaroff's island?
3. What type of game does Zaroff want Rainsford to hunt with him?
4. What happens to Ivan?
5. What happens to Zaroff at the end of the story?

Collect the papers. Elicit the correct responses.

Motivation

- What is a fanatic?
- What are some things people are fanatic about? (You may wish to point out that "fan" as in "baseball fan", comes from "fanatic.")
- Is Rainsford a fanatic? Zaroff? Explain.

Development

. How does Zaroff's fanaticism lead to conflict?

. Discuss the varying conflicts - person versus nature, man, himself, society present in Zaroff and Rainsford.

Elicit: provide formal definition of conflict: the struggle of forces within a story (e.g., antagonist vs. protagonist).

. Discuss the similarities and differences between Zaroff and Rainsford, first in terms of conflict, then character.

Elicit: how plot development builds the character portrayal (Rainsford's change of attitude, the exposure of fear in him, Zaroff's amusement at Rainsford's effort changing to admiration, then concern, etc.)

. Go over the homework assignment, eliciting the elements of plot as they apply to this story.

. Review with the class: The climax of a story is the point where the conflict is resolved.

- What types of conflicts have we listed in "The Most Dangerous Game"?

- Are there others? Explain.

. Some students may generalize from Rainsford's specific conflict to the conflict we all face in our "dog eat dog" "survival of the fittest" society. Try to encourage this movement from specific to general in the discussion.

Summary/Application

- What were the conflicts in:

"The Adventures of the Speckled Band"?
"The New Kid"?
"Antaeus"?

Assignment

- "A Piece of Steak" is a story about boxing and boxers, and deals with conflict, on a literal level (the fight), and also on an emotional level. As you read the story, consider the following questions:

- What conflict lies within Tom King himself? How does the author convey this struggle to us?

- Does the conflict with Tom's opponent occur only in the ring?

. You have two days to complete reading this story. When you have finished reading, write a short essay describing the different conflicts in this story. Conclude by explaining how these conflicts might apply to your own life.

Teaching Suggestions

. This lesson could be approached in a variety of other ways. This is a classic suspense story and you could have the class find the different techniques used by the author to build suspense, from the opening discussion on cannibals, evil, and danger, through the various plot complications. Of course, another approach would deal with the concept of killing for sport--is it ever right, even regarding animals? Is there really any difference between Zaroff and Rainsford? Indeed, would Rainsford someday become like Zaroff? You could argue that the ending of the story is ambiguous enough to suggest that Rainsford will stay on the island and take Zaroff's place!

. The next story, "A Piece of Steak," is relatively long. Perhaps students should be given two nights to read it. You could also motivate the story by using a prose passage or poem to elicit discussion about sports in general and boxers in particular. Here are two suggestion:

1. Below is a reproduction of a passage adapted from the work of Paul Gallico which appeared on a recent Regents examination. It could be used in a lesson that combined reading comprehension with a discussion of what the students views on boxing were. This also follows from "The Most Dangerous Game"--isn't boxing a "civilized" version of man-hunting?

The fight crowd is a beast that lurks in the darkness behind the fringe of white light shed over the first six rows by the incandescents atop the ring, and is not to be trusted with pop bottles or other hardware. People who go to prize fights are sadistic.

When two prominent pugilists are scheduled to pummel one another in public on a summer's evening, men and women file into the stadium in the guise of human beings, and thereafter become a part of a gray thing that squats in the dark until, at the conclusion of the bloodletting, they may be seen leaving the arena in the same guise they wore when they entered....

As a rule, the mob that gathers to see men fight is unjust, vindictive, swept by intense, unreasoning hatreds, proud of its swift recognition of what it believes to be sportsmanship. It is quick to greet the purely phony move of the boxer who extends his gloves to his rival, who has slipped or been pushed to the floor, and to reward this stimulating but still baloney gesture with a pattering of hands that indicates the following: "You are a good sport. We recognize that you are a good sport, and we know a sporting gesture when we see one. Therefore, we are all good sports, too. Hurrah for us!"

The same crowd doesn't see the same boxer stick his thumb in his opponent's eye or try to cut him with the laces of his glove, butt him or dig him a low one when the referee isn't in a position to see. It roots consistently for the smaller man, and never for a moment considers the desperate psychological dilemma of the larger of the two. It howls with glee at a good finisher making his kill. The Roman hordes were more civilized. Their gladiators asked them whether the final blow should be administered or not. The main attraction at the modern prize fight is the spectacle of a man clubbing a helpless and vanquished opponent into complete insensibility. The referee who stops a bout to save a slugged and punch-drunken man from the final ignominy is hissed by the assembled sportsmen.

-Adapted from Paul Gallico

From: English Regents Exam, June, 1979

2. The Simon and Garfunkel poem/song, "The Boxer" (from their Bridge Over Troubled Water album) is another, and perhaps more enjoyable method of introducing this topic. Of course, you could do both the prose passage and the poem in a mini-unit on sports, perhaps adding another poem or two. This could be a pleasant shift from pure short story study and be a motivating factor.

Lesson 10 "A Piece of Steak" by Jack London

N.B.: See the "Teaching Suggestions" after Lesson 9 for some preliminary activities you could use before teaching this story.

Aim: How is Tom King's struggle also our struggle?

Performance Objectives: Students will be able to:

. generalize from the specific conflict in this story to its application to their own lives.
. relate conflict and theme in a story.

Motivation

- How do you decide whom you will root for at any sporting event?

. As specific criteria become apparent, list them on the board.

Development

- As you read "A Piece of Steak," whom were you rooting for? Why?

- If you had been a friend of Tom King's, what help would you have given him?

- Would your help have made a difference in this fight? In the next one? In what ways?

- What conflicts did you see in this story?

. Have students refer to their homework. Write their answers on the board in a "_____ vs. _____" form to stress that a conflict must always have two recognizable sides. Insist that students reword vague answers in this form. Also, encourage students to generalize from the obvious, e.g.:

- Was there more to the conflict than King vs. Sandel? Explain.

- Was King involved in any conflicts outside the ring? Describe them.

- The underlying conflict in this story is the strength and endurance of youth vs. the experience and patience of age. How does this conflict relate to your life?

- What can you learn from an opponent that may help you in life?

- How will your youth someday challenge someone else's age?

Summary

- The themes of a story are the main ideas behind the plot, character, setting, and conflict. A theme is often an outgrowth of the conflict or a generalization of the conflict. A theme is the underlying reason why the author wrote the story. Today, when we moved from the simple conflict of Tom vs. Sandel to the more complex one of youth vs. age, we moved from conflict into the underlying theme of this story. What is that theme?

. Refer to the aim on the chalkboard.

Assignment/Application

- Revise your essay describing the conflicts in the story to reflect the discussion in class today. In addition, add a paragraph showing how the theme is an outgrowth of the conflicts in the story. Be sure to refer to specific incidents to support your position.

. Before preceeding to lesson eleven, assign the reading of "the Fog Horn" by Ray Bradbury, a science fiction story which introduces a new element, the supernatural. Include these guiding questions in your assignment.

1. What conflicts are present in the story? Explain.
2. How does the setting affect the mood of this story?

Teaching Suggestions

. Another approach to this story would be to deal with the position of sports and athletes in our society.

- What is the prevalent public opinion of an athlete?

- Are athletes worth the money they're paid?

- Is any amount of money worth the suffering of a Tom King?

- When should an athlete quit?

. Before going on to the next story, you could use tonight's homework assignment as the basis of the next day's lesson where you not only reinforce the concept of theme, but also review previously read stories. This could be done in combination with one or two poems which you could have the class analyze in terms of theme.

. The last stanza of the poem "Invictus" by William E. Henley makes a fine companion piece for this story.

It matters not how strait the gate
How charged with punishment the scroll,
I am the master of my fate,
I am the captain of my soul.

INVICTUS

William Ernest Henley

Out of the night that covers me,
  Black as the Pit from pole to pole,
I thank whatever gods may be
  For my unconquerable soul.

In the fell clutch of circumstance
  I have not winced nor cried aloud.
Under the bludgeonings of chance
  My head is bloody, but unbowed.

Beyond this place of wrath and tears
  Looms but the horror of the shade,
And yet the menace of the years
  Finds, and shall find, me unafraid.

It matters not how strait the gate,
  How charged with punishments the
    scroll,
I am the master of my fate;
  I am the captain of my soul.

From the *Collected Works of William E. Henley*, New York: AMS Press, Inc.

Lesson 11 "The Fog Horn" by Ray Bradbury

Previous Assignment: Read "The Fog Horn" by Ray Bradbury.

Aim: Who's telling the story "The Fog Horn"?

Performance Objectives: Students will be able to:

. define three types of point of view and apply this knowledge to "The Fog Horn."

Materials: Duplicate copies of Student Worksheet 1, p.61.

Quiz (Optional)

. Give the following quiz:

1. Where does this story take place?
2. What attracts the creature to this place?
3. What does the creature do to this place?
4. What happens to McDunn and his friend?

. Collect the papers. Elicit the answers to the quiz questions, reviewing the facts of the story.

Motivation

- This story is about a prehistoric monster surviving to the present day. Do you believe this is possible? Why? Why not?

. You can have some fun with this motivation if you have any type of body of water, or woods near your school. You can make up a story about the legendary monster that lives in this place--"The Creek Creature," "The Monster of the Hudson," etc. Of course, students will join in--most have heard about the Loch Ness ("Nessie" to her friends) and some the monster of Lake Champlain, affectionately called "Champ."

Development

- McDunn has many theories about the creature that comes to his lighthouse. What does he tell Johnny (and us) about this creature?

. Elicit: lives in the Deeps; is a million years old; is the only one left and is probably lonely; sounds like a fog horn;

- Can we believe what McDunn says about this monster? Why or why not?

- How do we know that the monster just wasn't a figment of McDunn's imagination?

. After the students have discussed this question, the teacher should elicit or provide definitions for: narrator, narrative point of view, 1st person narrator.

. Distribute Worksheet 1, "'The Fog Horn': Point of View," after having a volunteer read the section covered in the worksheet from the text. Then, have another volunteer read Version 1 on the worksheet.

- How does this version differ from the one in the text?

- Look carefully. Is the monster himself telling the story? Who is then?

- This is called third person. What do you think this means? Elicit a definition: (limited point of view)

. Have a volunteer read Version 2.

- Who is telling the story here?

- This is called third person <u>omniscient</u> point of view. What do you think this means? Elicit a definition. Make sure students understand the difference between a limited and omniscient narrator.

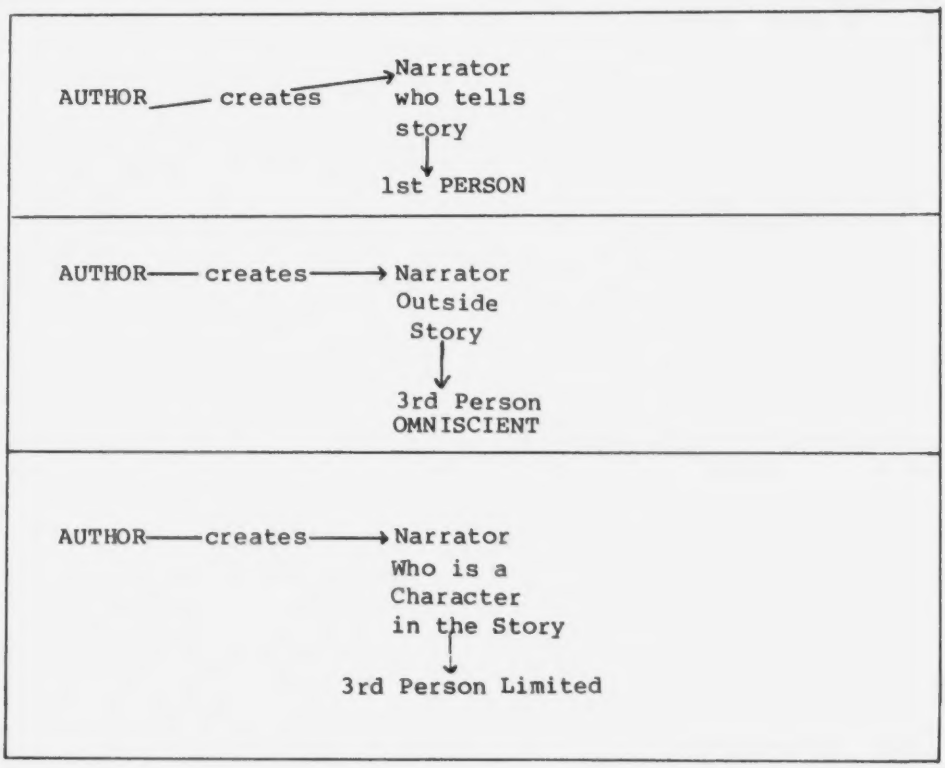
. Have a volunteer read Version 2.

- Why didn't the author use this first person narrator?

<u>Summary</u>

- What then, are the three types of point of view we discussed today?

. Elicit the answers. Illustrate each on the board using the following diagrams.



Assignment/Application

- Rewrite the last five paragraphs of the story (beginning with "The monster?") from the monster's point of view; use a third person limited narrator.

. Elicit that you must use this type of narrator because the monster can't talk. Reading the monster's thoughts, a first person point of view could also be used.

Teaching Suggestions

. Point of view is one of the most difficult concepts for students to comprehend. Other activities which could be used before or after this lesson can be found in the "Resource Unit" section, pages 22-24.

. This lesson itself might possibly take two days because defining and explaining each aspect of point of view could take some time. Below are some ideas to make your explanations clear and some methods for dealing with problems which may be encountered.

1. Narrator - the speaker who tells the story, Problem: students will confuse the author and the narrator. Stress that the author creates a narrator who tells the story. Refer to the diagram as well as giving precise examples: Ray Bradbury, the author, does not tell the story of "The Fog Horn": Johnny, a narrator created by him does. Conan Doyle does not tell the the Sherlock Holmes stories: Watson, a narrator created by him does (Ask the class why Watson is used--couldn't Holmes tell his own stories?)

2. Point of View - how the story is told; specifically, what type of narrator is used.

3. First Person Narrator - a character in the story tells the story. To illustrate, select a class member, Jane Doe. Jane is going to tell the story of this class. She is a first person narrator since she is telling the story and is also in it. Of course, Jane is fictional herself, created by the author to tell the story. The teacher might discuss the advantages and disadvantages of this type of narrator or save this for another lesson on another story. The first person narrator draws the reader into the story (like reading a diary) but can only give information he or she personally knows or was told by another; it is also possible that this narrator is unreliable or not fully aware of what he or she is saying.

4. Third Person Omniscient Narrator - the narrator is outside of the story and is capable of telling us everything about the story and its characters: past, present, future, thoughts, most secret feelings. As an example, the teacher might narrate a story about the students in the class, about whom all will be known, all will be told. The more humorous the story, the more effective the lesson will be.

Elicit from the class the fact that everything cannot be told about everyone at the same time. Relate this to the fact that although the omniscient narrator knows everything, the author selects what the narrator tells the reader.

Students may have a problem distinguishing between author and narrator. This is a difficult concept to explain, since the omniscient narrator often presents a tone or point of view that is not the author's--this narrator can be humorous, sarcastic, ironic, etc., determining the way in which the reader perceives the story. It is best to think of this type narrator as an all-knowing character outside the story who tells the story with a definite voice.

5. Third Person Limited Narrator - the narrator is outside of the story but chooses to limit himself to the point of view of one character in the story. This is a combination of first person and omniscient--it gives the reader the closeness of first person, but with the objectivity of an outside voice. To illustrate, the teacher might select a student, stand behind him/her, and become the narrator of the story, but limited to speaking only about what that student can see, hear, feel, think, etc. The student is not the narrator; the teacher is, but the teacher is limited to the student's point of view. Also illustrate by eliciting the point of view from "Most Dangerous Game" (mainly Rainsford's) and from "The New Kid" (mainly Marty's).

6. Finally, the students should be made aware that authors sometimes mix up their points of view, expecially in longer works. E.g., very frequently an omniscient narrator will zero in on one character and limit his point of view for part of the literary work; them, the omniscient marrator will withdraw and perhaps zero in on another character, etc.

. There are endless assignments that can be created using previously read stories: Zaroff's version, Sandel's version, the new kid's version, etc. Similar assignments can be used with future stories as well.

"The Fog Horn": Point of View

Version 1

There he had come, staring numbly at the structure of stone and concrete that vaguely resembled himself. From the depths and over the vast expanse of ocean he had come to answer the ancient mating call. He waited. The low moaning cry came. With a joy that signalled the end of eons of solitude, he answered. His mate responded and he again roared with a happiness he had almost forgotten. His reptilian mind, acting on instinct, kept him answering the ancient mating call as he rushed toward his new companion, following the moaning noise she made, seeking the flashing gleam of her eyes, nearly obliterated by the fog.

Version 2

"But here, why does it come here?" Johnny asked.
The next moment he had his answer.
The Fog Horn blew.
And the monster answered.

A cry came across a million year of water and mist. The lonely and anguished monster's cry made Johnny's head and body shudder. The creature, sensing an end to his solitude, seeking a companion and mate, cried out at the tower of stone. The man-made Fog Horn blew again. The creature, thinking it the mating call he had not heard in millions of years eagerly answered again . . .

"Now," whispered McDunn, his vision of the previous years proven real, "do you know why it comes here?" Amidst his terror, suddenly enlightened, Johnny nodded.

Version 3

Johnny asked me, "But why does it come here?"
He had his answer the next moment.
The Fog Horn blew.
And the monster answered.

We heard a cry that had not been heard in millions of years--a cry that came across the centuries through the water and mist. Johnny's body shuddered in fear as the anguished cries of the ageless creature came closer. Starting where he had left off last year, the monster cried out to my tower. The Fog Horn blew. My monster answered again . . . .

I asked, "Now do you know why it comes here?" Johnny just nodded.

Lesson 12 "The Blanket" by Floyd Dell

Previous Assignment: Read "The Blanket"

Aim: How do grandparents fit into our family circle?

Performance Objectives: Students will be able to:

. explain how the author's use of Petey's point of view affects the reader's feelings about this story.
. compare and contrast the feelings of family members in the story with their own and their parents' feelings regarding grandparents.

Motivation

- How do you feel about your grandparents? (This may be responded to in a brief paragraph.)

. Allow students to give their feelings about their grandparents, encouraging them to explain exactly why they feel the way they do. If the question seems to fit into the discussion, ask about their parents' feelings about their grandparents.

- Why are grandparents often closer to their grandchildren than they are to their own children?

Development

- What does a family gain from having grandparents living with them?

- What problems might it cause? (If the class has read The Red Pony, refer to some of the ideas discussed during that unit.)

- Whose point of view begins the story, "The Blanket"?

- How does this point of view affect the way we perceive the events of this story?

- Whose point of view is different from Petey's?

- How do each of the characters perceive the grandfather?

- Let's review: What do the four characters want for themselves?

. As the class responds, list the following on the board:

Petey: Granddad to stay, his father's fiancee to go

"The girl": to marry Dad; Granddad to go to a home

Granddad: to stay and feel wanted

Dad: to marry and please the girl, but not feel guilty about sending Granddad away.

- These feelings are reflected in how each reacts to the blanket. What is the point of view of each character concerning this?

. List a summary of responses on the board next to the appropriate character.

- Why does Petey want to cut the blanket in half?

- The story tells us that Dad will be married tomorrow, but ends before this takes place. If you were to write a continuation of the story about what would happen tomorrow, what would you write? Why?

- Considering what your ending would be, what do you think is the theme of this story?

Summary

- How has reading this story in any way changed the way you perceive your grandparents?

Assignment

- Retell this story from the point of view of Granddad, the girl, or Dad.

. Before teaching Lesson 13, assign the reading of "The Tell-Tale Heart."

. When giving this assignment, point out that Poe is a writer who specializes in moods of horror and loneliness. Ask students to read the story with these guiding questions in mind:

1. How does Poe use the setting to influence the mood of his work?

2. What details does Poe use to draw a picture of the narrater's physical and mental characteristics?

3. From whose point of view is the story told? How does this affect the story?

Teaching Suggestions

. This lesson stresses family relationships and the importance of point of view. It attempts to give a model of how a literary technique (point of view) can be integrated into a lesson ostensibly on an affective topic. Once students have learned the basics of the short story art, such lessons become possible. Students can explore topics of importance to themselves and their growth as persons while also expanding their knowledge of literary techniques.

. An alternate approach to this lesson might stress the concept of symbol. It is a fine story to show how a symbol has a wide range of meanings, and, indeed, can mean different things to different people. Students might be asked to discuss the "symbols" of importance in their own lives--things that are important and meaningful to them, but considered dust collectors by others.

Teaching Suggestions (Con't)

. A lesson on older people and our society's attitude toward them could precede this lesson. There are many fine poems and songs available which could be the basis of this lesson: W.B. Yeats' "The Song of the Old Mother," Jacques Brel's "Old Folks, "Simon and Garfunkel's "Old Friends," Alice Walker's "Medicine," etc.

Lesson 13 "The Tell-Tale Heart" by Edgar Allan Poe

Previous Assignment: Read "The Tell-Tale Heart"

Aims: How does a guilty conscience affect us?

Performance Objectives: Students will be able to:

. describe how Poe creates his effect of horror and suspense.
. comprehend the effect of a guilty conscience on the story's narrator.

Motivation

- Why do we sometimes do things we know are wrong?

. Elicit specific examples and be prepared to share a personal anecdote.

- How do you feel after you've done something you know is wrong?

- Describe in a brief paragraph how you behave when you have a "guilty conscience."

Development

- How does the conscience of the speaker in this story affect him?

- How is this story different from an ordinary newspaper account of a murder?

- Let's look at the first paragraph.

. Have a volunteer read this paragraph.

- Why is this an effective beginning?

. If not elicited in the discussion, ask:

- What is your opinion of the speaker? Why?

. Have a volunteer read the second paragraph.

- Why did he kill the old man?

- How does the speaker prolong the suspense of the killing?

- What scary things are included in this story? Why are they included?

- How do the police "force" him to confess?

Summary

- What does the killer's need to confess tell us about ourselves when we do wrong?

- In the assignment, for the previous lesson, the class was asked for details of setting, character, and point of view. Review answers. Elicit also the theme of the story.

Assignment

- Revise your previous assignment on point of view. Write a brief version of the "Tell-Tale Heart" from the victim's point of view. Use first person.

- Before teaching lesson 14, assign "The Ransom of Red Chief" by O. Henry. Briefly introduce O. Henry as a famous and prolific author of short stories which are noted for their surprise endings. As guiding questions, ask the students to think about the following:

  1. What details does O. Henry use to make Red Chief a vivid character?

  2. What is the point of view in the story?

  3. How does the setting contribute to the stage effect?

Teaching Suggestions

. Another approach to this story would be to relate it to our modern day criminal justice system. Prior to reading this story, students might discuss what they think is wrong with the court/legal system in this country: Are we too strict? too lenient? Are too many criminals released too soon (or not jailed at all)? Are criminals ever not responsible for their actions? The lesson could end with the assignment to read the story and then write a short essay on what should be done with the killer; e.g., should he be executed, imprisoned, committed to a mental institution, or freed. Students should give reasons for their decision. The next day's lesson, then, would deal with the story from this criminal justice angle.

. This is also a fine story to use to teach characterization, point of view, or creation of mood or atmosphere; the lesson might be altered to stress any one of these concepts. To stress point of view, a clipping of a newspaper account of a recent crime could be reproduced and distributed. Students would then compare and contrast this "omniscient" point of view with the effect of using the first person narrator of this story. This would help them see the effectiveness of a first person narrator in making a story more real to the reader.

Lesson 14 "The Ransom of Red Chief" by O. Henry

Previous Assignment: Read "The Ransom of Red Chief"

Aim: What makes you laugh?

Performance Objective: Students will be able to:

. list what things are funny to them and apply this list to "The Ransom of Red Chief."

Motivation

. ask students to describe what was funny in some specific TV show or movie they recently saw.

- Why did you laugh?

- What other types of things are funny to you?

. Elicit specific examples, but develop a generalized list on the board. As the list develops, students can be asked to categorize their own anecdotes. The list should include: surprise/irony, cruelty, ridicule, incongruity of speech or actions, exaggeration, and anything else the students come up with.

Development

- How does O. Henry use each of these types of humor in this story?

. Elicit one or more examples for each category:

surprise/irony: the victim victimizes the crooks; the father demands money to take the victim back--and they pay!

cruelty: the painful games Red Chief plays with his captors

ridicule: the whole story makes fun of our hapless criminals

incongruity: thieves don't act or talk this way in real life nor do kidnap victims or their fathers

exaggerations: thieves aren't this stupid; children aren't this bold or bad; fathers aren't so complacent

Summary

- What conflicts took place in this story?

- If this were real life, what would happen?

- Could this story have ever really occurred?

- Would the story have been as funny if told from another point of view? Why? Why not?

- Why, then, did you enjoy reading it? (or, if you didn't, why not?)

Assignment

. This story lends itself to a variety of writing assignments, among them:

- Was the ending really a surprise? Write a 75-100 word essay in which you describe how the author prepared you for this surprise ending.

- Write the story as the hero, Red Chief, would have told it to his father once he returned home.

- Write a narrative piece about the funniest thing that ever happened to you.

Teaching Suggestions

. Another approach would be to discuss games and rules: Can you play a game without rules? What rules do we assume will govern people's behavior every day? What are the rules of kidnapping? This method would stress how O. Henry totally reverses the "rules" of the kidnapping game.

. If you teach this story after or before teaching "The Tell-Tale Heart," you might compare and contrast the stories: both deal with a serious crime and both have a first person narrator, but, one is deadly serious where the other is humorous. What makes the difference?

. This is a fine story to use to teach characterization. Begin by eliciting a list of the characteristics common to criminals. Then, compare and contrast the characteristics of Bill and Sam with this list.

. Heywood Broun's "The Fifty-first Dragon" would be a good story with which to follow up. Concepts of humor could be reinforced and added to.

Lesson 15 (Part 1) Love, Jealousy, and Revenge

Aim: Which is stronger: love or jealousy?

Performance Objective: Students will be able to:

. describe different concepts of love and discuss the aim question.

Materials: duplicate copies of Worksheet 2, "Two Poems." (p.71)

Motivation

- Have you ever really been jealous? Tell us about it.

. Have the students share their feelings on jealousy. To begin a discussion. The teacher should be willing to contribute an anecdote.

- In what way does jealousy make the jealous person suffer? Why does the victim suffer?

- Which is stronger, love or jealousy?

Development

. Distribute Worksheet 2, "Two Poems." Read the poem "Jealousy" twice to the class.

- What is jealousy compared to in the first stanza? (If the students have already been taught the concepts of metaphor and simile, you could use this terminology.)

. List the comparisons on the board. For each, ask, e.g.,

- How is jealousy like "tiger's eyes flashing in steady heat"?

- What does the speaker say about jealousy in the second stanza? (Again, if the class has been previously taught the concept of personification, you could review this.)

- How does jealousy "feed itself on ashes"?

- Would the author of this poem feel that love or jealousy is stronger? Why?

. If you have time left, you can read the second poem twice and then ask the following questions;

1. Noting that "Clod of Clay" is in the poem, ask:
   - Why does the poet use a Pebble and a Clod of Clay as characters?

- How does the Clod of Clay define love in the first stanza?

- Does the definition of love in stanza one include jealousy? Explain.

- How does the Pebble define love in the last stanza?

- How is this definition different from the Clod of Clay's?

Note: This second poem and discussion is optional. It is difficult to predict how long the discussion of a short poem will take. Therefore, it is always best to include a second poem on the worksheet. If you have time, you can cover it; if you don't have time, the students will have a second poem they can read and enjoy on their own.

Summary

- If you can't get something you really want most in the world, would you rather have someone else get it, or have nobody get it at all?

. Relate this concluding discussion to the poem on jealousy and the comments made during the motivation.

. The story assigned for tonight, "The Lady or the Tiger?" by Frank Stockton, is based on jealousy such as was discussed today.

While reading, consider these questions.

1. What are the relationships between jealousy and the conflicts in the story?

2. What ending would you like to see if you were writing this story?

Assignment

. Revise and resubmit your written assignment on "The Ransom of Red Chief."

Two Poems

Jealousy

by Dorothy Strauss*

It springs forth
from within
like tiger's eyes
flashing in steady heat
like laser beams
staring straight
into sequences
of single-minded
dark upon death.

It sees no peripheries;
lingers nowhere
for the smallest pause
but walks on razors
drenched in blood
feeding itself on ashes.

The Clod and the Pebble

by William Blake

"Love seeketh not Itself to please:
Nor for itself hath any care;
But for another gives its ease,
And builds a Heaven in Hell's despair."

So sang a little Clod of Clay.
Trodden with the cattle's feet;
But a Pebble of the brook,
Warbled out these metres meet:

"Love seeketh only Self to please,
To bind another to its delight;
Joy in another's loss of ease,
And builds a Hell in Heaven's despite."

Priestly, Spear. Adventures in English Literature, Volume 3, Harcourt Brace.

*Dorothy Strauss who is the author of "Jealousy" is a Teacher of English at the High School of Fashion Industries, New York City.

Lesson 15 (Part 2) "The Lady or the Tiger?" by Frank Stockton

Aim: The Lady or the Tiger?

Performance Objective: Students will be able to:

. apply all they've learned about the short story art in creating an appropriate ending to this story.

Motivation

. Divide the class into groups of four or five. Have each group select a recorder. Give the following assignment:

  - Refer to the question posed in last night's reading assignment. Have each member of your group supply an ending. Then, as a group, come to a consensus: the lady or the tiger? As a group, make a list of all the reasons for your answers. Be sure you refer to the story's characterization, details of setting, plot development, and narrative point of view, in forming your reasons.

. Allow about fifteen minutes for this activity.

Development

. Break up the groups. Have the recorders come to the front of the room and read their groups' responses. On the board, keep a list of the reasons for each answer. Encourage comments and criticisms from the class. Elicit frequent and specific references to the text.

  - How does our answer to the question relate to yesterday's discussion of love and jealousy?

  - We, then, can make a logical guess as to the ending if we can answer these questions:

    What type of person is the princess?

    Does she really love the young man?

    If she does, what would she do? If she doesn't what would she do?

Summary

  - Did the author cheat by not writing an ending for this story? Why or why not?

Assignment

. Study for a test on this short story unit.

As you review your notes from this unit, make sure you can answer these questions:

1. What is the definition of setting and how can the setting of a story influence the mood?

2. What are the five elements of plot?

3. What techniques does an author use to develop the personality of a character?

4. What are the four types of conflict?

5. If a story is written in the first person, who is the narrator? Third person limited? Third person omniscient?

6. What is the theme of a story?

. After you have answered these questions, in general, answer each question in relation to the specific stories you have read; that is, identify setting, mood, plot elements, characterization, conflict, and theme for each story.

Lesson 16 Evaluation

Aim: To evaluate the short story unit

Performance Objective: Students will be able to:

. demonstrate how well they have achieved the objectives of this unit.

Note: Traditionally, most units of instruction end with a test. However, you have been testing or evaluating throughout this unit through quizzes, homeworks, group assignments, class discussions, etc. Therefore, this end-of-unit evaluation is not the only determinant of the success of this unit; it is only one of the many tools used.

There are many types of test questions. The list below describes, gives examples of, and critiques many of them.

Types of Test Questions

. Short answer recall questions are always popular; e.g.,

Rainsford finally defeats Zaroff with a:
(a) game trap (b) sword (c) pistol (d) dagger

. While easy to construct and correct, this type of question rarely helps us determine if the unit's objectives have been met. It cannot tell us if the students can apply what they learned to future readings; most cannot even tell us if students can apply concepts to what was already read. In essence, they merely check if the students did the reading and listened in class; your quizzes, however, have already done this. Such questions may also test how well students can remember details, but this is not an objective of this unit. This is not to say that all short answer questions on previously read stories should be avoided. Carefully constructed questions can be used to check if the unit's objectives have been met. For example,

1. The purpose of the narrator in "The Adventure of the Speckled Band" is similar to the purpose of the narrator in:
(a) "Antaeus" (b) "The Most Dangerous Game" (c) "The Fog Horn"
(d) "The Tell-Tale Heart"

Answer: C. This question forces the students to apply what they learned about point of view to determine an answer. In both stories, the first person narrator is used to establish the credibility of the main character.

2. In which story is the time element of the setting most important to the plot?
(a) "The Lady or the Tiger?" (b) "A Piece of Steak" (c) "The New Kid"
(d) "The Blanket"

Answer: A. Students must judge which story is dependent on a time element. Only "The Lady or the Tiger?" because it is set in a barbaric past, meets this requirement.

3. Which character learned most from his past experience?
(a) Marty (b) Red Chief (c) Tom King (d) T.J.

Answer: C. Students must first judge which story the question best fits (i.e., they must review the themes of the stories) and then judge each of the characters given.

. This type of short answer is more difficult to construct, but better evaluates the unit of instruction.

. A different and more creative type of short answer question forces the student to apply the concepts learned to new material. Below is a sample.

Directions: Assume that the passage which follows is the first part of a short story. Read it carefully and answer the questions which follow.

Penny knocked in a light, hurried manner, nervously glancing over her shoulder. A man's harsh, impatient voice said, "Come on in." She entered the small ten-by-ten room and tweaked her nose at its dusky atmosphere and cluttered contents. Broken file cabinets lined one wall, but it seemed that the greasy folders they were supposed to organize were scattered over every chair and table in the tiny cubicle. The grimy window allowed in only enough sunlight to illuminate the rumpled man who seemed to blend in with the chaos. A crooked cigarette dangled from his nicotine-stained teeth. Penny noticed the worn-in coffee stains on his unpressed tweed jacket, mismatched with a yellow and green palm-tree necktie. Penny's first impulse was to leave -- surely this battered slob would not be able to help her! But, she did need help -- desperately. Just as she had resigned herself to turn and go, Sam stood up from behind his knick-knack filled desk. She was impressed by the broadness of his shoulders and the muscles she could see struggling beneath his jacket. "Sit down, Miss Powell," said Sam Club in his most authoritative and knowing voice. "I suppose you're here about...the Peoria Pigeon." Utterly amazed, Penny collapsed into the nearest chair, crushing the files that cluttered it.

1. The main purpose of this passage seems to be to:
(a) create a suspense-filled atmosphere (b) describe a character
(c) present a theme (d) resolve a conflict

2. The setting of this passage is most likely:
(a) a private home (b) an office (c) a run-down apartment
(d) an elevator

3. We can most likely conclude from this passage that:
(a) Sam is a friend of Penny's (b) Sam will help Penny (c) Sam knows something about Penny (d) Sam is a snappy dresser

4. What is the first clue we are given that Penny is in trouble?
(a) She collapses into a chair. (b) She has an impulse to leave.
(c) She glances over her shoulder. (d) She feels she needs help.

5. We see the descriptions and events of this passage through the eyes of:
(a) an omniscient narrator (b) Penny (c) Sam (d) Sam's partner

Directions: Assume that the passage which follows is from the same story. Read it carefully and answer the questions which follow.

He wonders how he ever got involved with Penny. He thought, "That Penny was quite a dame! I never knew another chick like her. But, she done me wrong--had set me up like a dummy, got my head bashed and my arm broken. She had great legs, but an ugly heart." She flashed those beautiful pools of blue eyes at him and he could see a tear forming as the cops dragged her away. "See me in twenty years, babe." He couldn't say it as fiercely as he wanted. He turned from her magnetic eyes and stared at one who he thought had caused all the trouble. She didn't see the tear in the corner of his eye. "Twenty years?" he thought. "Not that long--if some mug doesn't plug me first."

6. This passage is told to us by:
(a) a first person narrator (b) a second person narrator (c) a third person narrator (d) an omniscient narrator

7. We can conclude that the main conflict in this story was most probably between:
(a) Penny and the coppers (b) Sam and the coppers (c) Penny and Sam
(d) Sam and the Bird

8. This passage probably takes place:
(a) shortly after the first passage (b) just before the climax of the story (c) immediately following the exposition (d) after the climax

9. Which statement is true about Sam Club?
(a) He enjoyed getting into trouble. (b) He was well-educated.
(c) He respected Penny. (d) He hated the cops.

. A test may also consist wholly or partially of essay questions. There are at least three types: knowledge, application, and creative.

. Knowledge: The students are asked to give back the same information you gave them. This type of question tests for the students' ability to memorize, understand, and organize material. Sample:

- Define conflict. Describe the conflicts in "The Most Dangerous Game" and "A Piece of Steak."

. This question is based directly on material presented in lessons 8, 9, and 10. The above is a terse way of phrasing it. One could be more florid.

- In literature as in life, characters often have to struggle to achieve success. From "The Most Dangerous Game" and "A Piece of Steak," select two characters (one from each story). For each: describe the struggle and explain why the character does or does not succeed or achieve his/her goal.

. Application: The student is asked to apply concepts covered in class to

different or new material. You could ask the same question used in the previous (knowledge type) question could be asked, but applied to the stories "The Ransom of Red Chief" and "The Lady or the Tiger?" These were not taught primarily regarding conflict and so students will now be forced to apply this concept.

. Here is another example:

- The setting of a short story can be important in creating the situation or atmosphere for the story. From the stories we have read in class, select three. For each, show how the setting was important.

. Creative: Students are asked to apply concepts and readings in new ways, using their imagination and evaluative abilities. Old Regents examinations are the source of questions below:

- At the end of some short stories we feel like saying, "That's just right. That's how it should have been." At the end of other stories, we are left wishing the stories could have ended differently. Choose four short stories. For each, show by specific references that the ending was either satisfactory or unsatisfactory to you and explain why. (January, 1977)

- The first communication link between an author and the reader is likely to be the title of the work. Select four short stories we have read whose titles seem to establish this communications link. By referring to aspects such as character, plot, or theme in each work, explain how the author's choice of title seems appropriate. (Adapted from June, 1979)

- Imagine that characters from short stories will be interviewed on a TV talk show. Choose four characters, each from a different story we read this term, that you would like to see interviewed. For each:
  . Explain why you would choose that character.
  . Point out the importance of the character in the story in which he or she appears.
  . Indicate two or three questions you would like the interviewer to ask.

  (Adapted from January, 1981)

. For further information and ideas about essay questions, see New York City Board of Education curriculum bulletin: Teaching Literature Grade 9: Integrating the Communication Arts: Biography (1984, pp. 55-57).

. A creative writing assignment can be another part of a test or evaluation. Students could be asked to write a short short story. Or a short story without an ending could be supplied and the standing complete it. Of course, the teacher could create an original story without an ending.

. Final evaluation will most likely be a combination of different types of questions. For example, some short answer questions like the type described might be given in combination with an application type or creative type essay. Another part of this same test, done at home, could be a creative writing assigment as described immediately above.

APPENDICES

Appendix A

INTEGRATING THE STUDY OF VOCABULARY
WITH THE TEACHING OF THE SHORT STORY

Part 1: Selecting Vocabulary Words to Teach

Students cannot fully enjoy the stories they read unless they understand the meanings of unfamiliar vocabulary words. It is our responsiblity to introduce these words before the students read the story. There are a few simple guidelines for selection of vocabulary words. First, never try to cover every word with which the students may be unfamiliar; this would take too much time and, in most cases, be unnecessary. Second, try to select words which are important for understanding the story. Third, select words that students might encounter in modern-day reading materials.

Some stories may have no difficult words. However, these stories might be used to introduce words or language concepts. For example, "The New Kid" and "The Blanket" have no difficult words in them. The former could be used to introduce a vocabulary lesson on words dealing with family relationships: maternal, fraternal, avuncular, etc.

Here is a list of vocabulary words which might be used with each of the other stories in this unit:

. "The Adventure of the Speckled Band"

haggard, dissolute, nocturnal, subtle, livid, amiable, writhed, morose, loathsome, unravel, coroner, pittance

. "Antaeus"

stocky, parapet, obscure, contemplate, desecrate, shrewd

. "The Most Dangerous Game"

amend, tangible, chateau, indolent, bizarre, vitality

. "A Piece of Steak"

countenance, animus, pugilist, ruminate, suppleness, nemesis, insatiable, approbation

. "The Fog Horn"

duffel, apparatus, brooding, gape, concussion, bewilderment, primeval

. "The Tell-Tale Heart"

acute, hearken, dissimulation, vexed, sagacity, hideous, bade, suavity, audacity, vehemently, gesticulations, derision

. "The Ransom of Red Chief"

contiguous, peremptory, incontinently, subjugated, subjected, surreptitiously, proclivities, sylvan, somnolent, undeleterious, diatribe, depredation, Bedlam

. "The Lady or the Tiger?"

untrammelled, emanated, imperious, doleful, retribution, fervent

Of course, the above list is idiosyncratic. The words selected should depend upon the level of the students, and the teacher's personal preferences.

Part 2: Introducing Vocabulary Words

Students should never just be given a list of words and told to look them up in a dictionary. Even those who do such an assignment will probably learn very little from it. Here are some ways to make vocabulary study a meaningful experience.

1. Have students try to guess the meanings of unfamiliar words by giving them in context. Before assigning "The Adventure of the Speckled Band," for example, the students could be given the following sentences and asked to guess the meanings of the underlined words from the context of their sentences:

   - The dissolute rich man squandered his money on his wild life.
   - John looked haggard after his operation. His face was pale and he looked much older.
   - I was livid after being unjustly accused of shoplifting! I threatened to sue the store!

The same sentences would be presented without these words filled in. The words could then be listed next to the sentences and the students asked to figure out which word fits in each sentence. Whichever method is used, a formal definition for each word should be elicited, written on the board, and copied by the students into their notebooks.

2. Words can also be introduced through the use of prefixes, suffixes, and roots. Look at the word tangible from "The Most Dangerous Game" as an example. The following would be placed on the board:

   - If tang means "touch" and -ible means "able to," what does tangible mean?

3. Giving interesting word origins is always a motivating way to teach vocabulary. The word Bedlam from "The Ransom of Red Chief" is such a word.

Part 2: (Con't)

4. Sometimes a story just has too many difficult words to introduce conveniently. To help students enjoy the assigned story, give them a hand-out with the more difficult words defined. The words should be in the sentences in which they will be found in the story. Explain that some or all of these words be studied at a later date when there is a chance to cover them in context.

Part 3: Reinforcing Vocabulary Study

Students will rarely remember a word from a class introduction above. There are many ways to reinforce the learning of vocabulary words, among them:

1. Have the students use the word in their own original sentences.

2. Use the word during class and give "extra credit" whenever a student correctly uses a recently introduced vocabulary word during a class discussion.

3. Start a vocabulary bulletin board in class. As an ongoing extra credit assignment, have students look for introduced vocabulary words in their everyday reading. Whenever they see a word in a textbook, newspaper, mangazine, etc., they should copy the sentence it is used in and identify the source. This sentence could then be read in class and the paper stapled to the bulletin board.

4. Assign students to find a picture which illustrates a vocabulary word being studied. Along with the picture, students might submit a sentence, using the word, which describes the picture.

Part 4: Testing

As with everything, the final motivation for studying is a test. With vocabulary words, testing can be informal or formal. Informal and often enjoyable testing methods include crossword puzzles, vocabagrams, vocabulary bees, etc. Formal testing should be done after a predetermined number of words have been learned. To prepare students for future standardized tests, use Regents or SAT formats. Stress should be on vocabulary in context, however all major tests should include a formal vocabulary section.

Appendix B

Many fine anthologies of stories are available for the high school teacher, including:

Christ and Shostak, (ed.) Short Stories New York: Oxford Book Company, 1970.

Warriner, John (ed.) Short Stories: Characters in Conflict. New York: Harcourt Brace Jovanovich, 1981.

Calitri and Jennings. Short Stories. New York: Harcourt Brace Jovanovich, 1957.

Kitzhaber, Albert and Malarkey, Stoddard (eds.) Approaches to the Short Story. New York: Holt, Rinehart and Winston, Inc., 1974.

Velder and Cohen. Open-Ended Stories. Globe, 1973. (These stories allow students to create their own conclusions.)

The following literature anthologies contain short stories:

Haliberton, et al. New World of Literature. New York: Harcourt Brace Jovanovich.

Lodge and Braymar. Adventures in Reading. New York: Harcourt Brace Jovanovich.

Neiman, et al. Adventures for Readers, Book Two. New York: Harcourt Brace Jovanovich, 1979.

Lee and Lee. Wish and Nightmare. New York: Harcourt Brace Jovanovich.

Heston, Littell, Solotaroff, (eds.) The Search for Self and other titles in The Concerns of Man series.

These anthologies of short story classics are also recommended :

Taggard, Ernestine (ed.) Twenty Grand Short Stories. Bantam.

Crane, Milton (ed.) Fifty Great Short Stories. Bantam (Teacher's Guide available.)

Lass, Abraham and Tasman, Norma (eds.) Twenty-One Great Short Stories. New American Library, 1969.